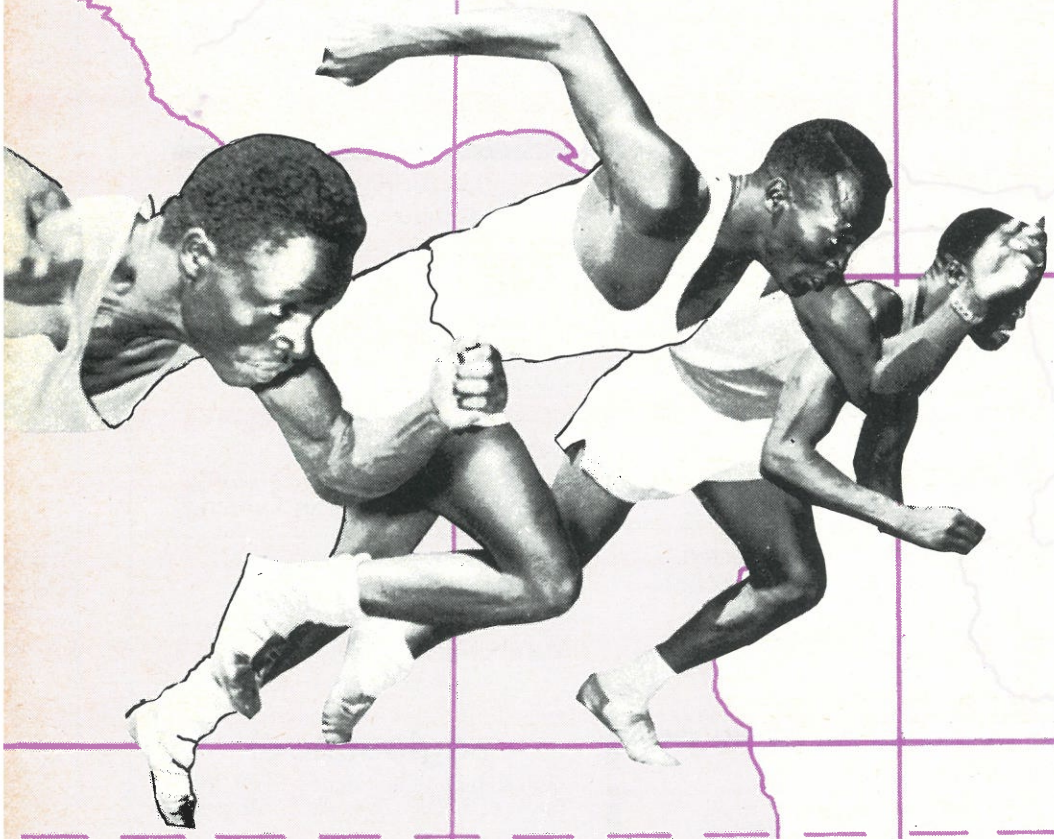
BBC November 1981
MODERN ENGLISH



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Volume 8
Number 3

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November
1981

How much do you know about Africa? Whatever you know, we're sure you can learn more by reading this issue. Find out about rhythm and 'Roots', Hausas and honey badgers, art and the British Museum . . . The British Museum? What has the British Museum got to do with Africa? Turn to page 32 and find out.

You can also discover the answers to your questions in 'Can I help you?', the latest scientific news in 'Discovery', and Heath Robinson's method for eating peas in 'Ridiculous Inventions'. Have fun!

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** Those items marked with an asterisk are of particular interest to listeners to BBC English by Radio.*

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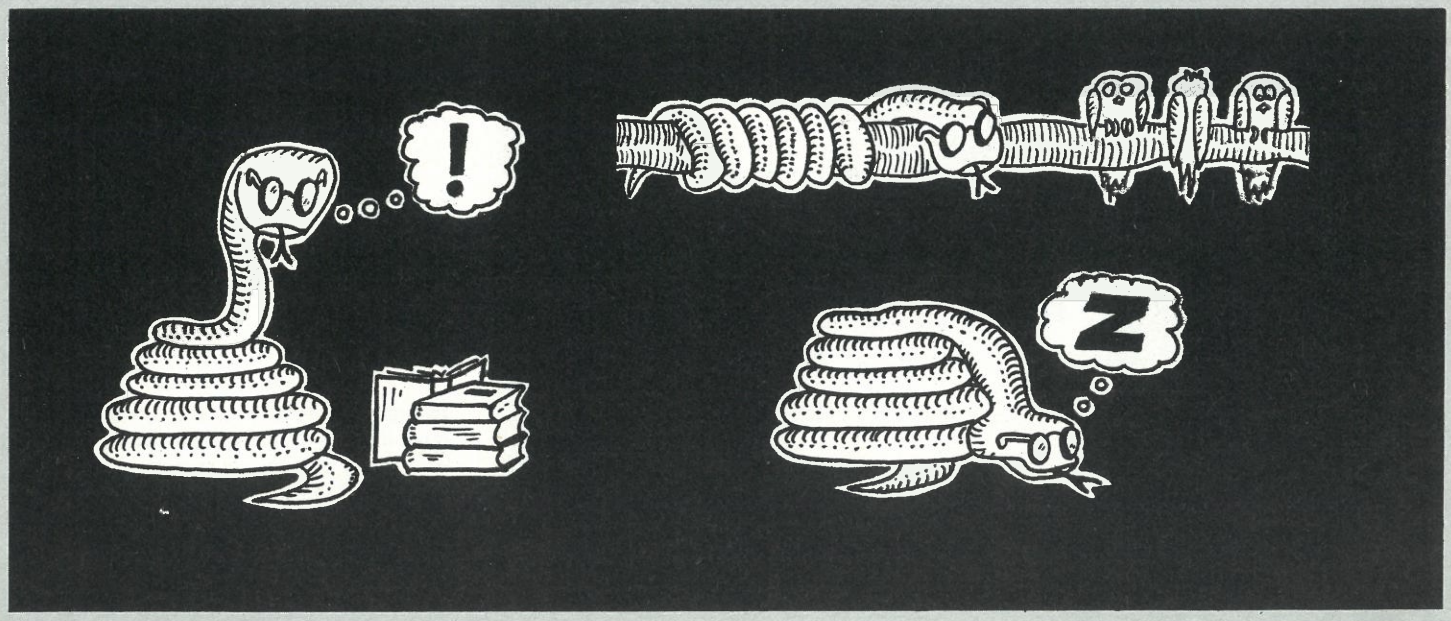


What's On The Good, the Bad..

Chariots of Fire

Chariots of Fire is a very British film. It is based on events which happened in the early 1920s, and all the characters behave in what used to be a typically 'British' way.

The story is about two male athletes who are preparing for the 1924 Olympics in Paris. Preparing for the Olympic Games, as the film shows, is no easy matter: and both men start serious preparation three years before the games start.

One of the athletes, Harold Abrahams, employs a professional coach to help him: in the photograph here the coach, Sam Mussabini, is making him lift his knees higher, so that he can run faster. Abrahams is a student at Caius College, Cambridge – and he gets into trouble with the college authorities for using a professional coach. At this time, there was strong disapproval of mixing amateur and professional sport in Britain – it was "not British"!

Eric Liddell, the other athlete, is a very strong Christian. When he arrives in Paris, he finds that the first **heat** for his race is on a Sunday: and as Sunday is a holy day for him, he refuses to run. The British sporting authorities are furious, and try to force him to compete – but he still refuses. Finally, they agree to let him run in a race which isn't on a Sunday.

So both men have caused a lot of trouble before they start to run – but, as the record books show, they both win gold medals in the Games, and become national heroes.

Chariots of Fire is not just a narrow nationalistic film, however – it's a superbly produced work, which combines excellent acting, very good slow motion effects, and wonderful music. The film doesn't just concentrate on sport – it also looks at religion, British life in the period after the first world war, and the way in which national pride has become more important than sport in the Olympic Games. But more important than this, it is an interesting story about two individuals: you become very interested in them as people, and you *want* them to win when they start to race.

I strongly recommend you to go and see the film, if you have the chance – but be careful, it's a very emotional film; you might need to take a handkerchief!

Steve Elsworth

heat – (here) the first, qualifying round of a race.

Harold Abrahams training with his coach, Sam Mussabini

TWENTIETH CENTURY FOX

Tokyo Joe's

From time to time everybody likes to **paint the town red**. In Britain, though, there is one big problem: where do you go when the pub shuts at 11? Well, if you are lucky enough to be a member, you can go to your club.

There have always been clubs in Britain. There are, of course, different clubs for different kinds of people. If you are a gentleman, you go to a 'Gentleman's Club'. If you are a workingman, you go to a 'Workingman's Club'. If you are a **fashion-conscious** young person, you go to clubs like 'Heaven' and 'Blitz', which we mentioned in a previous issue. If, however, you are rich or famous or, preferably, both, you go to Tokyo Joe's.

Now, I am neither rich nor famous but I do have a friend who is a member of Tokyo Joe's. When she asked me if I'd like to go with her (you can only get in accompanied by a member) I said yes at once. After all, how often do I get to **mingle** with the **'in crowd'**?

I must admit I was rather disappointed. The club is decorated quite nicely but it didn't seem very special to me. (My friend says that's because it's **subtle**.) The discotheque is small and the music isn't very good. Mind you (as my friend pointed out) the **lightshow** is fantastic. Well it would be fantastic if only you could see it. Of course you can't see it because there are too many people dancing and the 'in crowd' like most westerners – can't dance. The restaurant (so my friend tells me) is very good. I wouldn't know. I took one look at the prices and ordered a packet of peanuts. Worst of all I didn't see one famous person all night. (My friend, though, says she has seen Bianca Jagger at least twice.)

Perhaps I'm not being fair. The cabaret was marvellous. I also enjoyed watching 'the rich but not terribly famous' on their night out. But when the bill came I decided: if I can't think what to do when the pub closes – I'll go home.

Melanie Butler

to paint the town red – to go out and have a good time; **fashion-conscious** – interested in fashion; **mingle** – mix with; **in crowd** – fashionable people; **subtle** – clever without being obvious; **lightshow** – an entertainment with different kinds of lights quite common at discotheques and pop concerts.

The Roots of the Blues

Samuel Charters is an American musicologist interested in a kind of black American music called 'the blues'. He wanted to know how this music originated: was it brought to America by African slaves? In 1974 he went to Africa to try to find out. He has just published a book about his trip. It is called *The Roots Of The Blues.*

In a way *The Roots Of The Blues* is a detective story. The writer travelled around West Africa looking for **clues** that would help him **piece together** the history of blues music. He listened to musicians, recorded their music and photographed their instruments. In the end he did not completely **solve** the mystery, although he did find some evidence to show that at least some of the techniques used by blues musicians originally came from Africa. Perhaps it is not surprising that Charters did not find more, as one African he spoke to said: "It was many years ago. Haven't you come too late?"

The book however does succeed. It is not just a fascinating piece of musical detection, it is also the story of a journey. This journey took the author to The Gambia, Mali and Senegal. He travelled by bus, train, taxi and in the back of a lorry. In the book he describes the country he travelled through and the character and customs of the people he met there. The book is a colourful **record** of one man's impressions of West Africa. Anybody who likes travel books should read *The Roots Of The Blues.*

The Roots Of The Blues by Samuel Charters was published by Marion Boyars, 1981.

Melanie Butler

A West African Musician

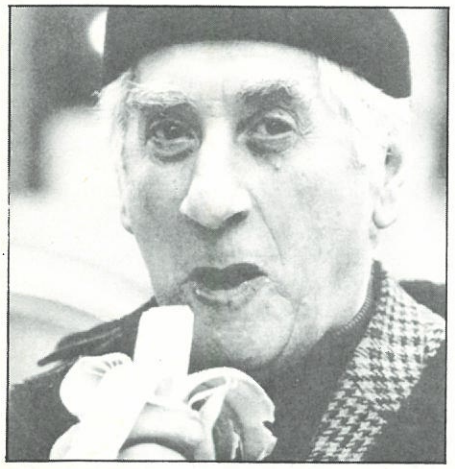
roots — historical origins; **clues** — ideas or facts that suggest a possible answer; **piece together** — to put together the facts to find the whole story; **solve** — to find the answer; **record** — written account.

..and the Ugly

"Hallo, Ugly," she said.
I was surprised. This doesn't usually happen to me. Normally, when I telephone someone, they say "882 5101", or just "Hallo", but "Hallo, Ugly" . . . ? So I decided to go and talk to the lady, and find out why she was being so rude to me over the telephone.

But she wasn't being rude. Her name's Jill Searle, and she's one of the people who run Ugly Enterprises, a model agency that specialises in providing unusual characters for films, TV, and advertisements.

Jill showed me the catalogue of models. "I expect you're going to tell me that they're not all ugly," she said. "Well, that's true. We used to have only ugly models **on our books**, but now we have a wider range — ugly people, interesting people, faces that have got 'character' . . ."



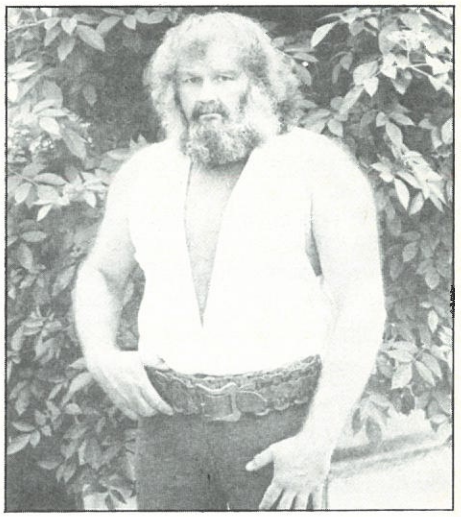
Model Simon Joseph

The agency started in 1969, because there was no model agency at the time which supplied 'real' faces. Models were all very good-looking — so if you wanted, say, a lorry-driver, then the lorry-driver that you got would look like Rock Hudson. The people who started 'Ugly' decided it was time some really human faces appeared on the television screens.

And they're doing good business. They have about 350 — 400 models on their books, and last time they interviewed new people (in February) they had 600 applications, for 60 places. "Each time we give an interview to the press," said Jill, "we have a flood of telephone calls from people who want to work for us — but we only take new people every January or February, and even then we can only take 50 or 60 new models."

Has the agency ever refused somebody because they were too good-looking? Well, it seems that the models have to have personality as well as interesting faces: "This year, some very good-looking young men came in — we liked their faces, but they had no personality, so we had to **turn them down.** To be an ugly model, you have to be an extrovert: you have to be ready to be a monk today, a **publican** tomorrow, and the next day a violent criminal: if you say 'I can't do it', then you're no good to us as a model."

The time had come for the **64,000 dollar question**: did Jill think that I could be a model for Ugly Enterprises?



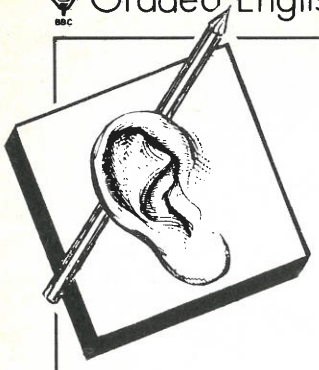
'Ugly' Ron Tarr

Jill thought for a second. "Possibly," she said, "yes . . . I've got a son who could be your double — he's already on the books, and he's got a lot of work. Yes, you could be an Ugly model, and we could find you a lot of business."

I left the office feeling very pleased with myself. I have got a future after all . . .

Steve Elsworth

on our books — on our list of models; **to turn somebody down** — to refuse somebody a job; **publican** — person who runs a pub; **64,000 dollar question** — a very important question.



Listen and write

Looking on the bad side

Each week Listen and Write presents a short dialogue which illustrates different aspects of spoken English. In the programme broadcast to Europe on 6th November we look at the language used to complain and disagree. This dialogue is dictated during the programme.

Simon: Look at that youth. What a sight!
Carole: Revolting, but it's the fashion I suppose.
Simon: Call that fashion! Blue hair, earrings and make-up! In my day it wouldn't have been allowed.
Carole: Times change.
Simon: Not for the better! Young people these days need a bit of discipline. Bring back National Service, I say.
Carole: I wouldn't go as far as that.
Simon: Well you're entitled to your own opinion, I suppose.
Carole: Look at that traffic.
Simon: Awful isn't it? Why, only the other day it took me two hours . . .

Comprehension

Read the passage again and say whether the following statements are true or false. If they are false give reasons to support your answer.

1. Carole likes the youth's appearance.
2. Carole agrees that it would be a good idea to bring back National Service.
3. Simon had a slow journey because of heavy traffic.

'Call that fashion!' — a young punk

TRISH LE GAL

Nouns

a) There is no single word for the feminine form of youth. We say 'young woman'. The following nouns however, have feminine forms. See how many you know.

1. actor 2. hero 3. uncle 4. nephew
5. bachelor 6. landlord 7. host
8. bridegroom 9. widower 10. gentleman

b) A collective noun denotes a number of people or things which are considered as a unit.

Look at the list of collective nouns below and then put them in the sentences.

board/team/gang/crowd/bunch/pack/panel/suite

1. Chris bought his girlfriend a . . . of flowers.
2. The . . . of directors meets once a month.
3. A . . . of youths attacked the old lady.
4. Has anyone got a . . . of cards?
5. The German football . . . is going to play against France next week.
6. Michael and Kate are saving to buy a new . . . of furniture for their living room.
7. What is that . . . of people looking at?
8. The chairman asked the . . . of experts for their opinion.

c) Form nouns from the following adjectives.

Example: It's hot today.
Yes, I don't like the . . . (heat).

1. How wide is this room?
I'm not sure of the exact . . .
2. He's a strong man.
Yes, I admire his . . .
3. The walls seem very high.
I don't know the exact . . .
4. That water looks deep.
Be careful not to swim out of your . . .
5. What a long play!
In my opinion the . . . spoilt it.

Complaining — and disagreeing

Look at the following ways Simon complains.

What a sight!
Call that fashion!
Bring back National Service I say.

And Carole shows she doesn't entirely agree:

Revolting, but it's the fashion I suppose.
Times change.
I wouldn't go as far as that.

It's very important here to use the correct intonation to show how you feel. Practise this by reading the passage with a partner, paying special attention to the complaints and disagreements.

Now act out the dialogue without looking at the text — and see if you can continue the conversation with one person complaining and the other disagreeing.

How well do you know Africa?

STEVE ELSWORTH

BBC HULTON PICTURE LIBRARY

How much do you know about Africa? Not very much? Read the articles printed below and you might learn something. Then try and find the picture that goes with the article. Good luck.

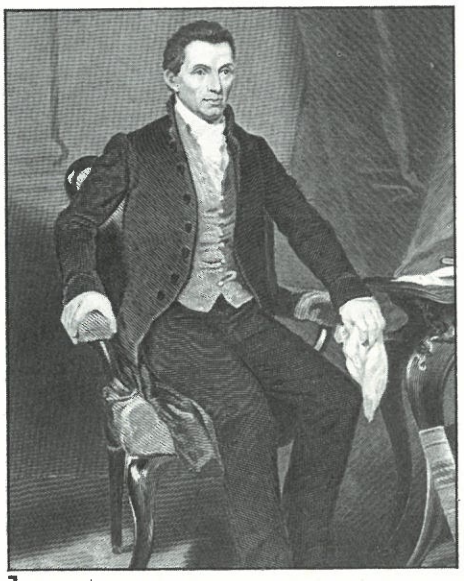
1. Do you know which African capital is named after an American president?
It is Monrovia, the capital of Liberia. It is named after President James Munroe.
Do you know why?
It is because in the 1820's some black Americans went back to Africa. They helped to found Liberia, one of the first independent states in the continent. They named their capital after the president of their old country.

2. What is a Rock Hyrax?
It is a small animal that lives in the highlands of East Africa. It is sometimes called a honey badger. It is only the size of a rabbit but scientists think that it is the nearest living relative of the elephant!!

3: Who are the Masai?
They are a tribe of warriors who live in Kenya. They are famous for hunting lions. The men of the tribe wear lions tails in their hair to show how many animals they have killed. They are also famous for their food. Traditionally they eat a kind of 'cheese' made from blood, milk and urine.

4: You probably know that Zimbabwe became independent in 1980 but do you know where the name 'Zimbabwe' comes from?
It is the name of an ancient city in the country. The city is now in ruins, but we can see that it must have been built by a very advanced civilisation. We don't know who built the city or where they came from. Most of the ruins we can see now, were built between 1000—1400A.D. but archaeologists think there was a city there as early as 300A.D.

5. Where is the biggest farm in the world?
In the Sudan. It is called the Gezira and it is 2½ million acres in area. It is the centre of the Sudanese cotton industry. Of course it is not owned by one individual. In fact it is farmed by tenant farmers, but it is run as one single unit. This makes it the biggest area of farmland under single management in the world.



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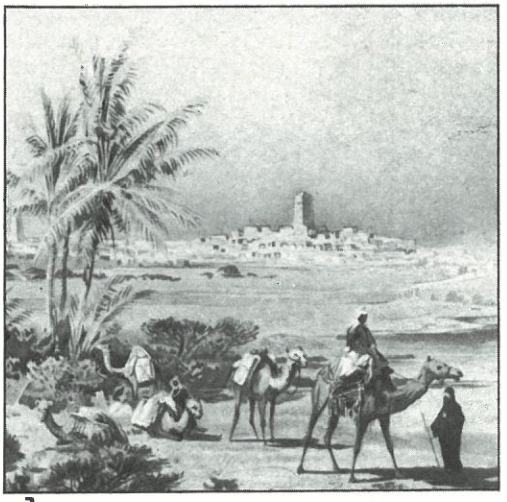

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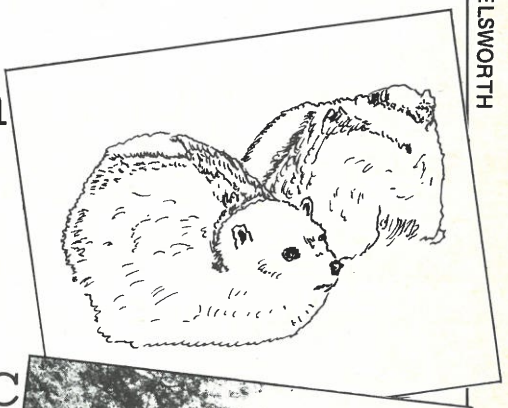
6. There is an old English expression 'go to Timbuctoo' which means 'get lost'.
In fact 'timbuctoo' has come to mean 'somewhere very far away and exotic'. So someone might say "I don't know where John has gone for his holiday, Timbuctoo or somewhere."
But where is Timbuctoo?
Well, Timbuctoo (or Timbukto) is in the Republic of Mali. It is a very ancient city on the southern edge of the Sahara desert.

a



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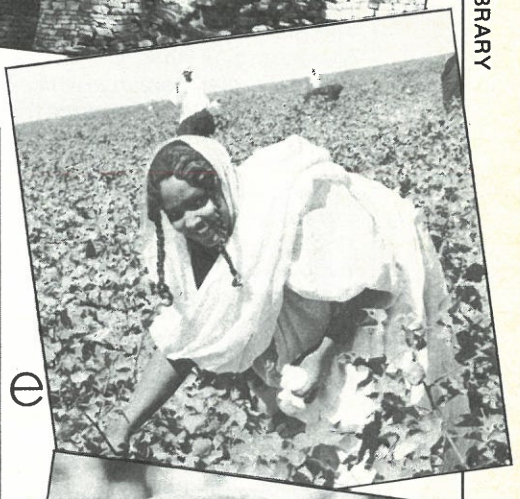

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Reading by the Rules

Can you read in English? Do you stop at every difficult word? Here are some exercises to help you read better. There are some rules too, to tell you why *you are doing the exercise.*

Exercise one

Here is a very difficult passage, but you *can* read it. First you must answer *one* question – what is it about? Try to read it in 30 seconds. Don't cheat!!!

The Ancient Egyptians believed their Pharaohs to be Gods, but just how much power did they have in practice? It is true, of course, that they were the most important political figures in the country but their own private lives were governed by a strict set of rules. These rules were not written but developed gradually throughout history. In the later stages of pharaonic Egypt, the pharaoh could not take a bath or go for a walk except at a precise time and in a precise way. Everything he or she did was dictated by tradition.

Difficult, isn't it? But what was it about?
a) God
b) Ancient Egyptians
c) Pharaohs
If you answered a), you only read one sentence! If you answered b), you're nearly right. Read it again. If you answered c), well done. You were right.

Rule one

If you can only understand ten per cent of a passage, you can guess what it is about.

Rule two

If you understand the most important words you understand most of the passage.

Exercise two

Here is the same passage but this time you can only see the most important words. It is like a telegram. Try and guess what it could say. You can read a telegram, can't you?

. . . Ancient Egyptians . . . . . Pharaohs . . . . . Gods but . . . how much power . . . . . ? . . . . . true, ... , . . . they . . . . . most important political . . . . but . . . own private lives . . . . rules. . . . rules were not written but . . . . history. . . . . later . . . . . Pharaoh could not . . . . . bath . . . . walk except . . . . time . . . . way. Everything . . . . tradition.

Do you understand more now? See if the sentences are true or false:
a) Ancient Egyptians thought their pharaohs were Gods.
b) The Pharaohs did not have political power.
c) They had to obey rules.
a) and c) are true but b) is false.
Look at the telegram again. How much do you understand now?

Rule six

You can read things if you try even when they look difficult. Use the most important words, the other words in the sentence, your intelligence and your dictionary.

Exercise six

Read the passage again. How much do you understand now?

a) 10%
b) 25%
c) 50%
d) 75%
e) nearly everything.

Rule five

Use your dictionary but remember, if you don't know what the passage is about you can't find the right definition!

Exercise five

But what about the last sentence? Can you guess that?

Everything he or she did was dictated by tradition.

If you can't guess use your dictionary.

Rule four

Use everything to help you guess; what you know, what you've just read, even 'little' words like 'but', 'and', 'except'.

Exercise four

What if you don't understand all the other words? You can guess from what you already know, from what you've just read and sometimes from the way the sentence is written. Look at the sentences. What do you think the writer says next?

1. They were the most important political figures in their country but their own private lives . . . . . .
a) were completely free.
b) had some rules.
2. These rules were not written but . . .
. . .
a) grew slowly.
b) were spoken.
3. The pharaoh could not take a bath or go for a walk except . . . . . .
a) according to the rules.
b) when he wanted to.

The answers are 1b, 2a, 3a.

Rule three

Use the other words to help you guess the right meaning, even when you use a dictionary.

Exercise three

But what if you can't understand the important words? If you can understand the other words, you can guess. What do you think . . . means in these sentences?

1. The Ancient Egyptians believed their Pharaohs . . . Gods.
a) were
b) weren't
c) had
d) didn't have
2. How much power did they have . . .
a) in Egypt?
b) in politics?
c) in fact?
d) in their lives?
3. They were the most important political . . . in the country.
a) numbers
b) bodies
c) thinks
d) people

Did you get the answers?
1 – a)
2 – c)
3 – d)

Number three was easy, wasn't it? But be careful. The word 'figures' *can* mean a), b), c) or d). Here it meant people. Remember, when you use a dictionary you might need the other words to help you find the *right* meaning.

The Hausas

"No need for change"

The African service of the B.B.C. External Services broadcasts in several African languages as well as in English, French and Portuguese. One of the languages it uses is Hausa. Hausa is spoken by the Hausa tribe, one of the three biggest tribal groups in Nigeria. The other two main groups are the Yoruba and the Ibo. The Hausas are mainly traders and live not just in Nigeria but all over West Africa. An estimated two-thirds of all Hausas listen to the B.B.C. To find out more about these people our interviewer, Deb Catesby, talked to Lamido Bello of the B.B.C. Hausa service.

BBC

Lamido Bello

Lamido told me that the Hausa are not as influenced by western culture as the other tribal groups in Nigeria. This is mostly due to Islam. An example of how Islam has controlled the effects of westernization can be seen in education. The Hausa leaders, the Emirs, did not allow Christian missionaries to start schools for their people. So, it is only fairly recently that the Hausas have had **widespread** modern education. This has allowed the Hausas to keep their **traditional way of life.**

In politics, too, their religion has been important. Islam has given them a strong administrative structure. This structure is part of the Hausa tradition and has not been **imposed on** the people by a foreign colonial power. It has helped the Hausa to become powerful in modern Nigerian politics. The president of Nigeria, President Shagari, is a Hausa.

Marriage and family life

A very important part of Hausa culture is the respect given to parents. Again this is a result of Islam. The importance of the family can be seen in the way the Hausa regard marriage. However westernised Lamido becomes he must still ask his parents permission to marry. There is also a complicated **dowry system.** The boy must give money to the girl's parents. **Arranged marriages,** though, are not common these days. Young people can choose their own partners as long as their parents approve.

Will the Hausas change?

The Hausa culture is strongly traditional but Lamido sees no need for change. After all, this way of life has worked for hundreds of years. Islam does not stop the Hausas from becoming part of the modern industrial world. In fact their religion encourages such changes. If, then, there is nothing **holding them back,** why should they give up the things that are important to them?

Deb Catesby

widespread — found in many places; **traditional way of life** — living in the way they have done throughout history; **imposed on** — given to, often by force; **dowry system** — a system of giving money or presents in order to be able to marry; **arranged marriages** — marriages decided by the parents without the children's consent; **holding them back** — stopping them from going forward.

Chinese Fables

We're always very pleased to receive contributions from our readers: this month, we're publishing part of a letter from Wu Jian-giang, a Chinese student who is studying English in Shanghai. He has sent some examples of well-known Chinese fables. Do you have any fables like this in your country?

Grinding an iron bar into a needle

A lady was worried about her grandson: he didn't like school, and used to **play truant** a lot. One day, he went out for a walk instead of going to school. When he got home, he found his grandmother sharpening an iron bar against a rock. He was very curious. "What are you doing?" he asked.

"I am making it into a needle, so that I can sew some cloth," she replied.

The boy hesitated. "But such a thick iron bar — how can you sharpen it into a tiny needle?"

"It doesn't matter how thick it is," answered his grandmother with a smile. "I sharpen it today, I'll do it again tomorrow, and the day after tomorrow. It will become smaller every day, and one day it will become a needle."

The boy took the point, and never played truant again.

You always want something more...

One day, an old man met an old friend who had died and become a spirit. After hearing that his friend had no money, the spirit pointed his finger at a brick which was lying in the road. The brick immediately changed into a large piece of gold. He gave this to the old man.

The old man wasn't very happy with this, so the spirit pointed his finger at a lion that he could see in a nearby forest. The lion immediately changed into a piece of gold.

They walked up to the lion, and the spirit gave this second present to the old man — but he still wasn't happy. The spirit was very confused. "I don't understand," he said. "I gave you a piece of gold, and you weren't happy. So I gave you a bigger piece of gold — and you still weren't happy. If you don't want gold, then what do you want?"

"Your finger," replied the old man.

play truant — to (illegally) not go to school.

The Slave Trade

Slavery has existed for thousands of years. The ancient Egyptians used slaves for building palaces and pyramids: two thousand years ago, the Greeks thought that they were one of "the necessities of life": and the Romans captured hundreds of thousands of people when they expanded their empire — in just one of Julius Caesar's campaigns in France, for example, he sent back 500,000 new slaves to Rome.

Slavery has always been considered a normal part of life: the world was quite surprised when, in the eighteenth century, certain philosophers began to speak against the idea of having slaves. By this time, however, at least ten million Africans had been removed from Africa, and taken by force to North and South America, the West Indies, and Europe.

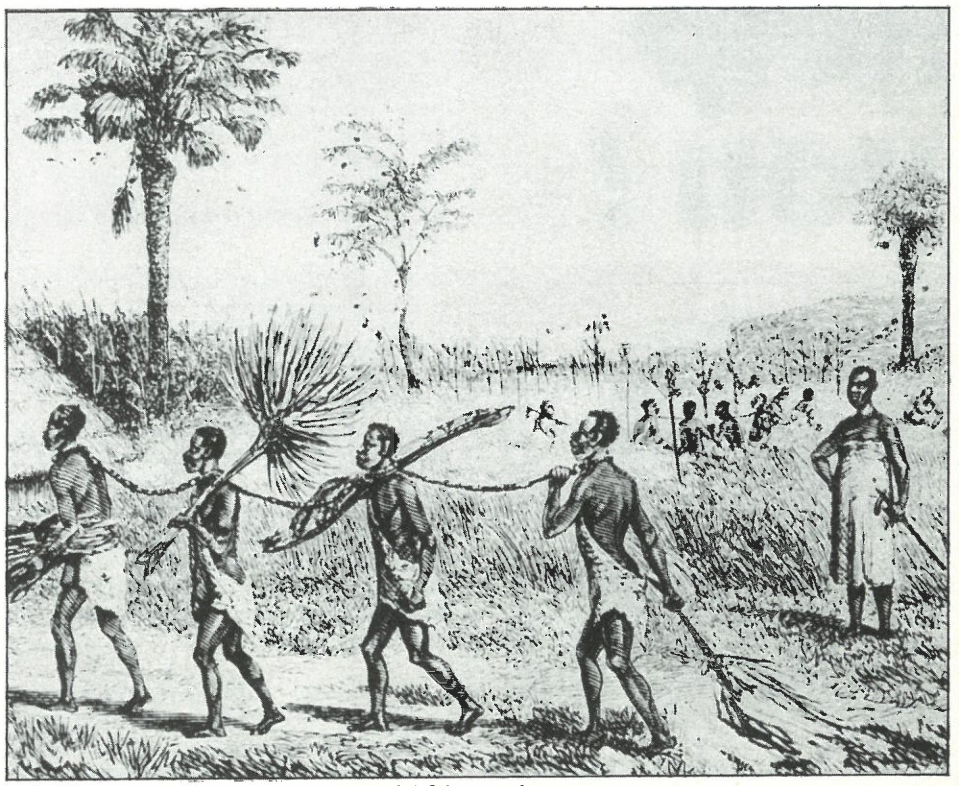
The American Slave Trade

The slave trade to America started in 1619, when a Dutch ship landed at Virginia and exchanged 20 Africans for food and supplies. After this, the amount of trade increased rapidly. Europeans would sail to the 'slave coast' on the west of Africa, and then exchange goods for slaves with the African chiefs. Sometimes the Europeans would catch their slaves themselves, but generally they preferred to trade. Slavery had existed for a long time in Africa, and it was easier for the Europeans to buy slaves at a very cheap price than to try to hunt them. The slaves would then be taken to a European port, for example London, Liverpool, Bordeau, or the Hague, and then sold. After that, they were sent to America or the West Indies.

Slavery in Africa

The African chiefs were willing to sell slaves because slavery had existed in Africa for a long time, and was regarded there, as it was in Europe, as a fact of life. It was normal to expand your tribe by making war on another tribe, and using the captured people as slaves. Some groups of Africans would make war as a way of finding food: the Moubuttu tribe, for example, would kill their prisoners, eat some of them on the spot, and take the rest home to eat later.

With some exceptions, however, the African system of slavery was **relatively** gentle. Slaves often became part of the family, and the slaves' children were accepted as free members of the community. When the Europeans arrived to trade for slaves, the chiefs didn't give them their own people: they attacked other tribes, usually traditional enemies, and took slaves from there.



Slaves travelling from the interior of Africa to the coast

15 years to live

These **captives** suffered terribly. Some had to go to North Africa for sale: these people had to walk across the Sahara Desert. They were badly fed and had little water, and a lot of people died — sometimes as many as 2,000 on a single trip.

And the slaves that went by ship to Europe and America suffered a similar fate. They were put in chains and packed into small ships: generally they wouldn't see the light of day for six weeks or more — and many died of disease before they reached their destination. When they did arrive, most of the slaves were used for work on the **plantations**: 50% of them would die in their first three years' work, and the others could expect to live for a maximum of fifteen years.

'Roots': the story of a slave

In Europe, people have become interested in the slave trade because of a television series called *Roots,* based on a book by Alex Haley. In the series, Haley, a black American, tells how an ancestor of his called Kunta Kinte was captured by slave-traders and taken to America. Kunta hated being a slave, so he kept trying to escape. After his fourth try at escaping, his slave-master cut his foot off. He couldn't run any more, so he had to stay where he was. He married another slave, and they had a child.

Kunta wanted to make sure that his family remembered they were African, so he taught his child some African words, and the story of how he became a slave. She told her children, and the story became a family tradition. Nearly 200 years after Kunta was captured, the tale was told to young Alex by his mother. He went back to Africa to check the facts of what he'd heard — and found that it was all true. He also says that, when he went back to the village where Kunta had lived, he felt at home for the first time in his life: Kunta had managed to pass his 'Africanness' 200 years down the family to his descendant.

Roots was a very popular series in the USA and in Europe: it reminded the Americans and the Europeans that, for two hundred years or more, they had traded in slaves — and also that, although the USA and the European countries are very rich now, this is partly due to the ten million Africans that had been taken away from their homes and used as forced labour.

Steve Elsworth

relatively — comparatively, quite; **captive** — prisoner, someone who has been captured in war; **plantation** — a large piece of land in a hot country, where tea, cotton, sugar, etc, are grown.

THE ANTI-SLAVERY SOCIETY FOR THE PROECTION OF HUMAN RIGHTS, LONDON

Can I help you?

CHERRY BEZENCENET

Jill Welfare

Each week our broadcasts to the areas mentioned on pages 28 and 29 include a programme in which Jill Welfare answers questions sent in by people from all parts of the world. Here are three of the questions she will answer in this month's programmes.

Zhou Hong in Nanjing, China would like to know if we could use the past tense in this sentence:— Where is the tape recorder made?
Well, we could say *Where was the tape recorder made?* but that would change the emphasis in the meaning.

When we say *Where is the tape recorder made?* we're talking about one of many identical tape recorders which are manufactured somewhere, and we want to know where. In fact that sentence could be a part of a conversation in which two people are discussing which is the best tape recorder on the market — perhaps they're looking at a catalogue or price list.

This model sounds good. Listen to this:— 'high quality sound reproduction, four speeds, incredibly low price.'

That does sound interesting. Where's it made?

On the other hand if you say:— *Where was the tape recorder made?* you are either thinking about a type of tape recorder which is no longer manufactured, or you are thinking about one particular tape recorder — the one which is in front of you as you speak — and you want to know where it was made. But even then, you might use the present tense as you are talking about a complex piece of equipment which is obviously mass produced.

However, the sentence: *Where was it made?* would be used if you were talking about something which had been made individually by a craftsman.

Just look at this old violin. Isn't it beautiful?

Wonderful — such workmanship. Where was it made?

In Italy, I think.

Shree Dipendra Mazumder in Assam, India sent us a couple of questions. First what is the difference between *childish* and *childlike?*
Well, both words, *childish* and *childlike* are used to indicate that someone is or behaves like a child, but with *childish* the comparison is unfavourable and with *childlike* the sense is favourable. Here is an example of *childish.*

I'm disgusted with David — he's so childish. He expects everyone to do exactly as he wants, and if he doesn't get his own way he gets very impatient.

Yes, you'd never think he was 20. He behaves like a spoilt child.

He expects everyone to do exactly as he wants . . . He behaves like a spoilt child

So that's *childish* — a derogatory term which means that someone shows the less attractive qualities of a child.

Now for *childlike.* This is a positive term and it's often used in these combinations. *Childlike simplicity. Childlike innocence.* Someone who's *childlike* has a natural, lovable innocent nature. Here's an example:

Amanda has such a lovely personality, so sweet and gentle and . . . . . well, simple.

Yes, there's a childlike innocence about her. She could never harm anyone or anything.

To sum up *childlike* means showing the likeable qualities of a child, and *childish* refers to showing the more unpleasant characteristics of a child.

Childish — *showing the less attractive qualities*

Now the second question from Shree Dipendra Mazumder is about the meaning of the two expressions:—

At home
At home in . . . . . .

Well, the two expressions are closely related. Literally *at home* means at the place where you live — at your house, at your flat. If you lived in a caravan — a house on wheels, it would mean in your caravan. For example:

Where's Fred? He isn't in his office.

No he isn't here today. You can contact him at home.

Sometimes *at home* is used in the phrase: *Make yourself at home here.* That means feel free, behave as you would in your own home, feel relaxed and comfortable. This brings us on to *at home in.* Here's an example:—

I feel really at home in their company. It's as though I'd known them for years — they're such nice people.

He feels relaxed and comfortable when he is with his new friends. *At home in* can also be used metaphorically like this:

Mathematics is such a difficult subject, but Barbara's completely at home in it — she's never had any trouble at all.

The Rhythm of Africa

People in the West say that Africans have rhythm. When white people try and imitate that rhythm, in music or in dance for example, it is often not quite the same.

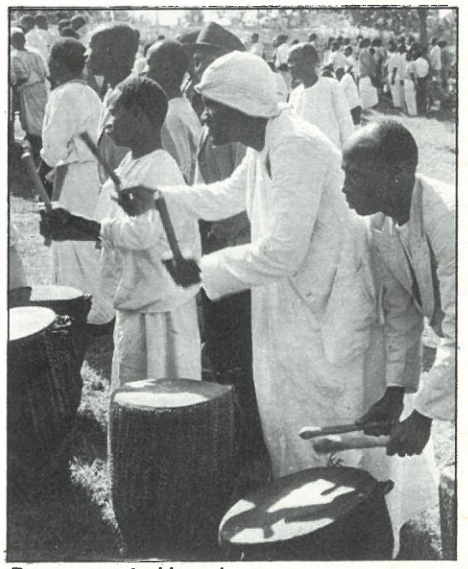
John Collins is an Englishman who grew up in Ghana. He now teaches at the University of Ghana. He also writes books about African music and he has an African group called Bohoor. They have released a record called Cross Over Music. *John Collins is, above all, in love with African music. Our interviewer asked him what he meant by 'rhythms'.*

John: Space.
Clive: Pardon?
John: African music is about balance. When Europeans listen to African music they feel there is a lot of energy but that it does not have a particular form. It seems to have no real beginning or ending. Africans do not hear music in the same way. They hear inside rhythms.
Clive: Inside rhythms?
John: Let me explain. The best way to think of it is that it is like an 'invisible **skeleton**'. There are two parts to rhythm: the 'acoustic' part, when the hand or stick hits the drum; and the 'motor' element when the hand or stick comes up from the drum. This is what the African listens to.
Clive: So Africans listen to silence.
John: Silence is the positive part of sound. As I said before, it is a question of balance. The African mind keeps the balance between structure and space, between what is heard and what is not heard. The European mind **concentrates on** structure, they don't give as much importance to the things which are not done, the sounds that are not heard. Let me give you an example of how important that is. In Africa they make a type of food called 'Fu-Fu'. It's a type of fruit which they heat in a pot until it becomes soft. One woman brings a stick up and down, and another woman turns the food over with her hand. She has to get her hand out of the way of the stick. They work to a kind of rhythm which they call 'Fu-Fu' rhythm. A European woman could not do this. She would try to listen to the beat of the stick and try to make her hand not be there. The African listens to the silence, and puts her hand where the silence is. So the silence is the positive part of the rhythm and her hand follows the positive.
Clive: This sounds mystical or even religious.
John: Life and religion are part of each other. Religion is not a question of thought. It is a feeling of life. Rhythms are the movement of life. In many African religions there are a number of **lesser** gods but the most important god is the 'unspoken beat of the universe'. He has nothing: no temples; no priests; nothing, and yet he is the law-maker, and the music-maker.
Clive: Does this mean that the African sees life as a dance?
John: Yes. Again, I'll give you an example. If you listen to an African plumber working he doesn't just hit with the hammer, he hits rhythms. Everybody in Africa makes everything into rhythms. Perhaps if Europeans did this they would enioy their work more.
Clive: Why have Europeans forgotten their rhythms?
John: In the west, modern civilisation, in things like classical music, has concentrated on structure and division. They have taken reality and divided it up. Rhythms join reality together. That is why Europeans have lost their rhythms. They have filled the space of reality with their own noise. For example, look at European houses. They build walls to protect themselves from the world. In an African house they build walls to make a space inside the house. **An Englishman's home is his castle**. An African's home is his empty space.
Clive: When we see films of Africans dancing they look as if they are in a **trance**, as if the music has hypnotised them. Is this true?
John: Well, when they dance, they are existing in their inner space. They are in the 'grip of the beat'. It's a sort of meditation, if you like. They are visiting the silence inside themselves. There are many African words for this. One of them is 'coolness'. Coolness is the opposite of noise.

Often, a drummer has great power. He can control the dancers by changing the rhythm just a little. He can 'possess' them.
Clive: What about talking drums? Can you send messages using drum rhythms?
John: Yes. Many African languages are like Chinese. They use tone to express meaning. Some drums make as many as 25 tones, and this can be a very useful way of speaking. The Yoruba people have 'squeeze' drums which they put under their arm and squeeze to make tones. The Ashanti people use their hands to get different tones.
Clive: What do Africans think of our music, Disco music for example?
John: Disco music is very popular with young people. The European colonialists tried to make the Africans like classical music and military music. The Africans didn't like it very much. However they did like black American music: Jazz, Blues, Disco, Calypso and so on. Much of this music originally came from Africa, of course, so it's just crossed over again, back to Africa. That's why we called our L.P. *Cross Over Music.*

Clive Riche

skeleton – usually the framework of bones in a human or animal body, here used to mean any hidden structure; **concentrates on** – gives most attention to; **lesser** – not so important; **divide up** – to separate into smaller pieces; **An Englishman's home is his castle** – a traditional saying, it refers to the English tradition of privacy; **trance** – sleeplike condition.



Drummers in Uganda

BBC HULTON PICTURE LIBRARY

SAY IT AGAIN

Predicting the Future and Reporting the Past

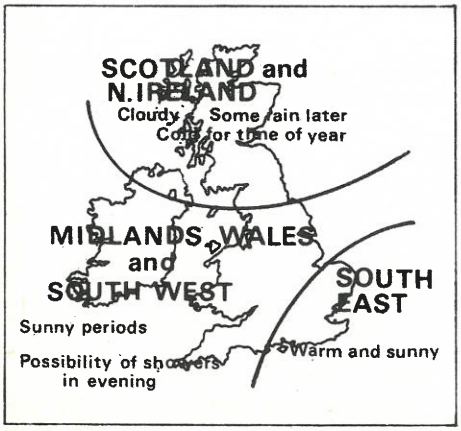
Predicting the future

When Secret Agent Dick Brown said in last month's *Operation Colorado* programme "It's going to be dangerous" he was predicting the future.

A) Use the 'going to' construction with these verbs: travel, rain, fall, burn, to caption the pictures above :—

B) Using the same pictures, ask questions about the future, e.g.
1. Do you think he's going to fall?

C) Using all the information in the map below, describe what the weather is going to be like, e.g.:
In Scotland and Northern Ireland, it's going to be cloudy with some rain later and cold for the time of the year.



Reporting the past

When we report what other people say or believe, we use constructions which indicate that we are not certain whether they are true.

They say smoking is dangerous for your health.
Smoking *is said* to be dangerous for your health.

Other verbs which can be used instead of *say* are *think, believe, know, understand.*

In formal situations, such as reporting the news in serious newspapers, in legal and official matters, these constructions are used:—

It is	reported said believed known thought understood	(that) the Prime Minister	has resigned. will resign. is meeting the Queen.

Here is a conversation between a reporter and a police spokesman about a dangerous criminal believed to be living in London.

Reporter: *Where do you think he is?*
Police: *Well, he is thought to be hiding in North London.*
Reporter: *North London! Where?*
Police: *Well, he is believed to be living with friends.*
Reporter: *Do you think he's going to stay here?*
Police: *Well, he is understood to be trying to leave the country.*
Reporter: *Why? What's he going to do?*
Police: *Well, he is known to be planning a new robbery.*

Complete the following news item which the reporter filed on his interview with the police, using the constructions below.

Police are still uncertain of the whereabouts of the man who stole £55,000 from Barclays Bank yesterday. It is . . . . . (1), however, that . . . . . (2) London, where it . . . . . (3) friends. From information received, it . . . . . (4) and it . . . . . (5) robbery.

An illustrated textbook and four cassettes for SAY IT AGAIN are available from BBC agents. The radio programme is broadcast to Europe on Mondays at GMT 12.45 and 21.30.

Chris Faram and John Wright

(Answers on page 33)

FOR & AGAINST

Pigs is Pigs

'Vivisection' is the latest fashion for people in Britain who have got 'consciences'. Vivisection, for those of you who don't know, means 'experiments with animals'. If a scientist wants to test a new drug, then, before it is given to human beings, it is injected into animals.

These experiments have been happening for about 100 years. The animals feel very little pain: they are killed immediately after the experiment is finished: and they are **bred** especially for being used in scientific tests. If they weren't needed for the experiments, then they wouldn't be alive anyway.

Vivisection has been very useful for the human race. Most of the drugs we use now — penicillin, anaesthetics, pain-killers — are used *after* they have been tested on animals. When the tests prove that the drug is safe, then we know that human beings can use it. It's interesting that some drugs have been proved to be dangerous when they were tested on animals: if they hadn't been tested like this, then a lot of human beings would have died.

But there is a protest movement starting, led by people who don't like vivisection. The 'anti-vivisectionists' are, in my opinion, just being sentimental. Approximately a quarter of the world's population hasn't got enough food; we seem to be approaching a third world war; and these people are worried about a few animals.

As far as I'm concerned, 'pigs is pigs'. I eat animals, I wear their skins, and if I need to test new drugs on them, then I'm going to do so. After all, if you had to make a choice between your child living and a thousand rats dying, which would you choose?

Patrick Brendan

bred — (passive of) to breed; to keep animals so that they will produce young animals.

The Last Minority

You may laugh at the 'anti-vivisectionists'. After all, isn't it better to experiment on animals rather than on human beings? You may laugh at people who keep pets. Who wants to rush home to feed a four-legged creature which sleeps all day and never does anything for itself? How can anyone get **worked up** over an animal when there are so many riots and so much starvation in the world.

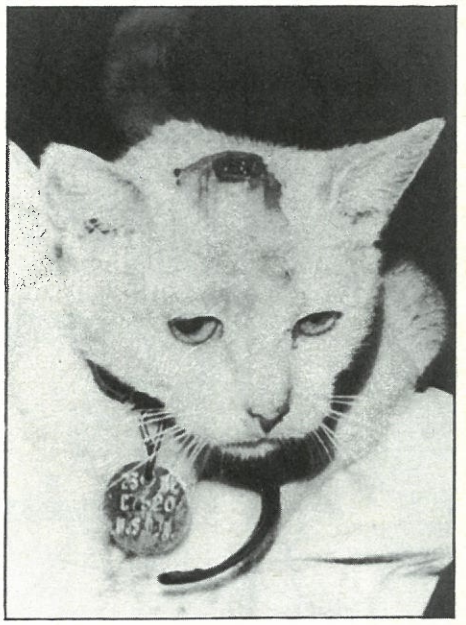
But have you ever thought of animals as a symbol of something larger? If you treat one minority **unjustly**, knowing that only a few people will defend it, how can you expect other groups to be treated fairly? So animals become a symbol for other minorities — like blacks, gays and disabled, — who suffer because of decisions made by the majority. The person who **dares** to be different has to fight against the 99% of people who prefer to agree **anonymously**.

It is a very strong argument that if you treat one group in a certain way, you can easily put another group in the same position and treat them in the same way. Some vegetarians for example, argue that this is one reason for not eating meat. It is easy to call people 'animals' and then treat them in the same way — herd them together and take them to a human **abattoir**. We all know where that led in the early 1940's.

Well what do you think? Do you see the point of view of the anti-vivisectionists, or do you think they are just being unrealistically sentimental?

Josie Karavasil

get worked up (over something) — to become angry or upset (about something); **unjustly** — unfairly, without justice; **dares** — has the courage; **anonymously** — without anyone knowing their names; **abattoir** — a building in which animals are killed for food.



Electrode implanted in cat's brain

Question: Where would you see, or hear, the following?

4 Batter Puddings, being thrown — 8"
Tum Punch — 4"
Razz Rhythm Clang — 10"
Whizz Clong — 5"
Wallop Clang Jangle — 6"
Razz Razzz Bang Jangle — 6"

Answer: On a BBC F.X. disc.

F.X. stands for 'Sound Effects'. If you say the two letters in English you'll see why. Sound Effects are the sounds you hear on a radio programme that make it seem more real. So, for instance, in a radio play they might have a scene in a car, of course they don't really do the scene in a car — they use a recorded sound, a Sound Effect.

Of course some of the most useful F.X. are used again and again. They are put on records and kept in a special library. There are some very strange records, especially under the section marked 'Comedy'. All the strange ones above came off one such record. The titles are **onomatopoeic**, they sound like the sound on the record. What do you think these sounds were used for? 'Whizz Clong' for example, sounds to me like something flying through the air and then hitting a hard surface.

Some of the titles on the comedy effects discs describe the scene rather than the sound. My particular favourites include:

Man being dragged out of a piano
Donkeys donkeying
Wild boars having tea
Standard orgy
Angel in flight

and of course the record of different kinds of snoring:

1 Man snoring
2 Men snoring,
2 Men snoring **(hilarious)**
2 Men snoring (less hilarious)
3 Men and 2 Women snoring . . . .

Melanie Butler

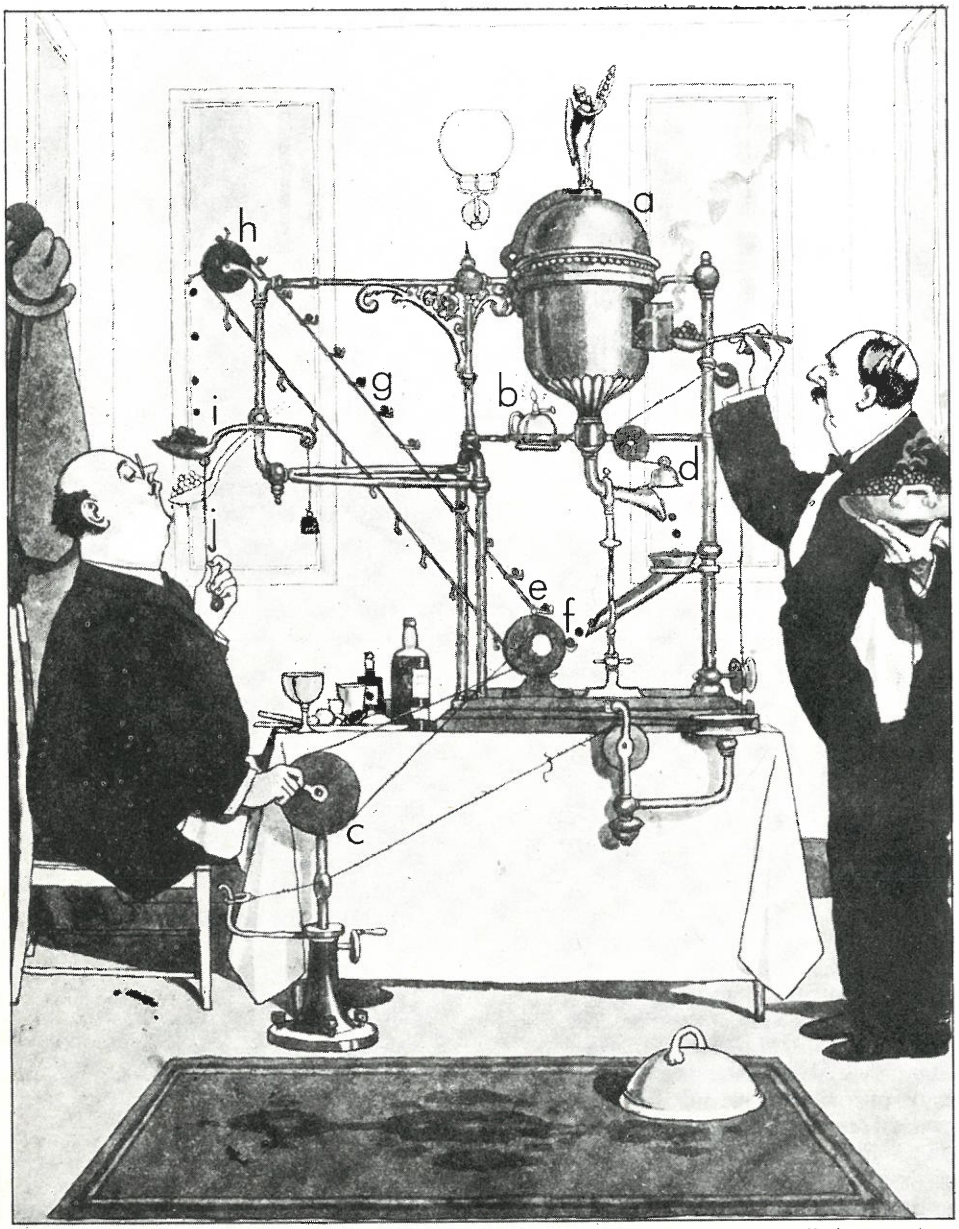
onomatopoeic — a word that sounds like the thing it describes; **hilarious** — very funny.

Ridiculous Inventions

When I was young, I once invented a device for turning off the light while I was still in bed. I tied a piece of string to the light switch, and by pulling this string I could turn the light off. I installed this labour-saving device in my sister's bedroom, but she always pulled the string too hard and broke the whole apparatus. I repaired it several times, but in the end decided she didn't have the delicacy of touch required to operate it effectively.

I wonder if Edison had this sort of trouble when he was inventing the light bulb? Did his sister say to him: "I don't know why you bother working on it. I prefer candle light."? I suppose inventors have to put up with a lot of discouragement if they want to succeed. James Watt obviously paid no attention to his sister when she said to him: "Don't just sit there watching the kettle boil! Switch it off!"

At some point I grew out of my habit of inventing things, possibly because all my three sisters said they preferred to turn the light out by hand and wanted nothing more to do with string. So it was with great delight that I came across the inventions of Heath Robinson (1872–1944). His devices are usually made up of candles, steam kettles, magnets and pieces of string which operate wheels or pulleys. The expression "a Heath Robinson contraption" has become a part of the language and is used to describe an impractical or complicated piece of machinery that carries out simple tasks. A typical example of his work is his device for carrying peas to the mouth.



An interesting and elegant apparatus designed to overcome once and for all the difficulties of conveying green peas to the mouth

HEATH ROBINSON

Absurdities, published by Gerald Duckworth

How it works

1 Firstly, the peas are placed inside the metal container (a).
2 Here the peas are kept warm by means of a flame (b).
3 The machine is operated by turning a small wheel (c). There is a handle for this purpose.
4 i) When the wheel (c) is turned, it causes the bottom of the metal container (d) to open and close. The peas fall out and drop into small carriers (e).
ii) At the same time, this wheel (c) also operates another wheel (f) which works a kind of conveyor belt (g).
5 Next, the peas are carried to the top of the pulley (h) and drop into a spoon (i).
6 Then, the peas are carried to the mouth by pulling a string (j).
7 Finally, the peas enter the mouth and are eaten.

Simple, isn't it? Or do you think it's actually easier to put the peas in your mouth with a fork? As for the drawings themselves, Heath Robinson thought they were successful partly because of the way in which he drew them:

"Whatever success these drawings may have had was due not only to the fantastic machinery and devices, but to the style in which they were drawn. This was designed to imply that the artist had complete belief in what he was drawing."

The would-be inventor

As for the would-be inventor who thinks up devices like this, he or she is often looked upon as a rather eccentric person who is constantly coming up with **hare-brained** ideas for improving or changing things. In many cases his bizarre inventions never get beyond the drawing-board or simply fail to get off the ground. This is usually because his inventive capacity is

not connected to any sound commercial sense. After all, there is no point in inventing something that nobody wants.

The first thing the inventor has to do is think of something that will serve a useful purpose and that people will want to buy. If he does that, he may find himself rich overnight – as long as he remembers to take out a patent for his invention. The difficulty is in thinking up something new to invent. For some people new ideas come easily, while for others it's hard work. Edison, for example, believed that genius was '1% inspiration and 99% perspiration.' So don't be easily disillusioned. Just remember that some of the greatest inventions, which started off as pipe-dreams, later earned fortunes for their inventors.

Patents sublime and ridiculous

It is also true, however, that a great number of patented inventions have earned little or nothing for their inventors. If we look at some of these it's not difficult to see why. In the US alone, for example, over 4 million patents have been taken out since the first was signed by George Washington in 1790, and while many of these are proof of the ingenuity of the human mind, others are proof of something else. There are patents for spectacles for chickens, toothbrushes for dogs, and guns that shoot round corners, to name but a few. To look at these after looking at the inventions of Edison is to go from the sublime to the ridiculous.

The patently absurd

This is not to say, however, that ridiculous inventions can't earn money. In the USA, the country that has everything, it is the status a new gadget will give to its owner that is important, and not the question of whether it is useful or not. It is therefore possible to find advertisements for 14 carat gold toothpicks ($39), battery-powered electric socks, a clock for the top of the gear lever of a car ($40), an executive shoe polisher ($195), and even a Flyshooter Bug Gun – 'Designed and engineered for the right speed and range for killing flies, it is safe, washable, and durable'.

Can you afford to be without one?

Graham Workman

contraption – strange or complicated machine; **bizarre** – extremely unusual; **hare-brained** – very impractical; **pipe-dream** – an impossible idea.

...and Successful Ones

James MacCready is one of the world's most successful inventors. Some of his inventions look as if they will never work – but they do: in the last four years, they have established three international 'firsts'.

In 1977, his aeroplane *Gossamer Condor* was the first plane to fly using energy provided by the pilot. People had been trying to do this for over fifty years: and in 1959, Henry Kremer, a British businessman, offered a prize of £50,000 to the first inventor who could design the world's first 'human-powered plane'. MacCready won this prize: the aeroplane was piloted by Bryan Allen, a Californian cyclist, who provided enough 'pedal power' to lift the plane in the air and take it round a special figure-of-eight course.

So, now that human-powered planes were possible, Henry Kremer offered £100,000 to the first plane of this kind that crossed the English Channel.

Dr MacCready went back to the drawing-board, and designed the *Gossamer Albatross:* in 1979, again pedalled and piloted by Bryan Allen, this plane made a successful crossing of the Channel – winning MacCready international fame and the £100,000 prize.

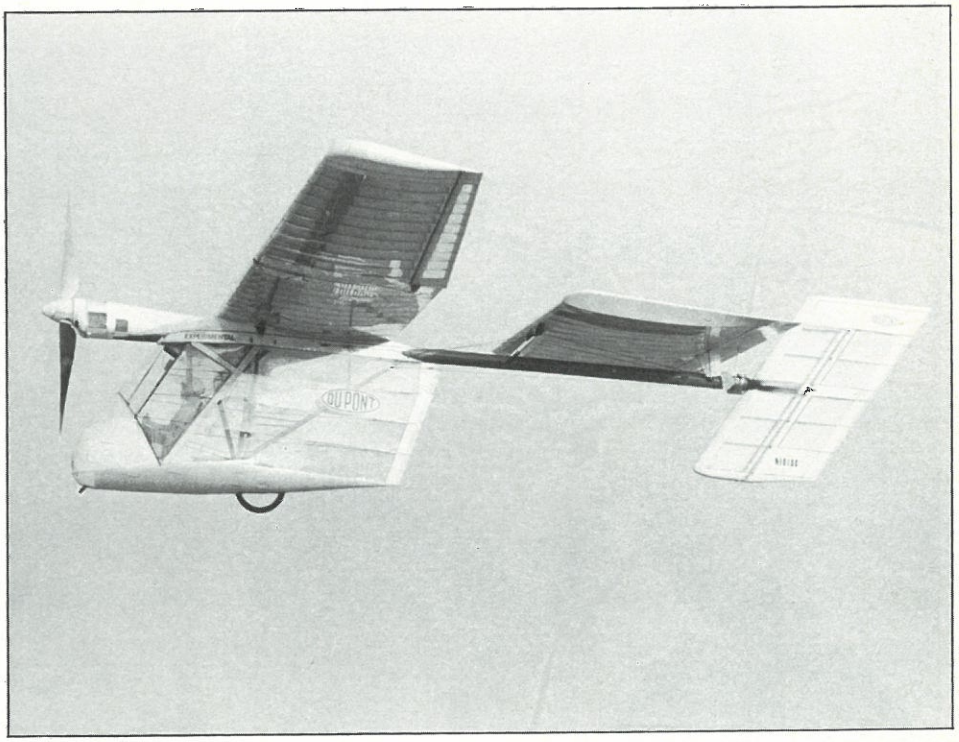
But it's his latest invention, the *Solar Challenger,* which has been making news this year. This plane has no pedals or batteries: it's an aeroplane that is powered purely by energy from the sun.

The machine is covered with 16,128 cells that are sensitive to sunlight. When the sun shines, the cells receive the light rays, and convert them into energy. On a hot day, this produces about 3,000 watts of power, which is enough to drive the *Solar Challenger's* small motor.

The aeroplane looks like a real Heath Robinson contraption – but it isn't. On July 7th, 1981, it crossed from Paris to England in five hours and twenty minutes, flying at heights of up to 4,000 metres.

MacCready won no prizes with this latest invention – but he was very happy with its success. He says that he designed the plane because he wanted the public to know about the possibilities of solar power: "The most important person to . . . appreciate solar's potential is the man on the street, because industry is responsive to the man on the street," he says, " . . . Our thinking over the past 70 years has been conditioned by the ready availability of lots of cheap energy, and relatively inexpensive materials . . . but times are changing, and we're going to have to get by on less."

Steve Elsworth



Solar Challenger in flight

RANDA BISHOP

Never a cross word

History of the Crossword

Roger Squires started compiling crosswords when he was a pilot in the **Fleet Air Arm.** *His friends filled in their spare time playing cards, but as a magician and a member of the* **Magic Circle** *he was banned from the games. Instead, he whiled away his time doing crosswords and when he ran out of crosswords to do he started to compile his own. His first 'professional' crossword was printed in the* Radio Times *in 1964. Since then he has given up flying and become a full time crossword compiler and magician. In fact he is the world's most prolific crossword compiler, having to date written over 18,000 crosswords including the largest one ever published. Doug Case, himself something of a crossword fiend, recently interviewed Roger Squires for* Speaking of English. *One of the subjects they discussed was the strange history of the crossword. Just how far back does it go?*

Roger: Well, surprisingly enough, people think they've gone back for many years, but only seventy years ago, the first crossword as we know it appeared. Word-squares, words down and words across being exactly the same, have been in use since the time of Christ. In fact, a lot of them were put on leather and worn around necks as talismans, amulets against bad fortune. But the first person to think of putting different words down and across was a Mr Arthur Winn. He was working for the *New York World,* a newspaper, and on the puzzle page one day he was trying to decide what to put in. He worked out a diamond-shaped crossword and called it the word-cross.

Doug: Was this an immediate success with the readers?

Roger: Not immediately, but it became very popular. However, they were still the only paper for ten years to use crosswords. About 1924, things really took off when two university graduates decided to publish a book of crosswords. They were amazed that within a few months it sold 400,000 copies.

Doug: Good Lord!

Roger Squires

Roger: That was the year that crosswords crossed the Atlantic, and we had the first crossword in the *Sunday Express* in England.

Doug: And . . . have the developments been different in the two areas?

Roger: Yes . . . the *Times* actually started them in 1930: they immediately started improving and progressing, using different ideas. In fact, the *New York Times* also helped there. They were the first to use phrases in crosswords but the *Times* has produced more ideas than anybody else. The majority of crosswords in America are still the simple definition crosswords, where the words come straight from the dictionary, and there's generally no word-play. English crosswords, on the other hand, are very avant garde.

Doug: Do you think there's something in the English language which makes it more amenable to crosswords?

Roger: I'm not a language expert . . . I'm told by people who are, that English is the best language for compiling crosswords — the next one's French . . .

Doug: Yes, I can believe that, because English with all its irregularities of spelling and so forth, has plenty of possible ambiguities when you're writing the clues.

Roger: Yes . . . it always makes me wonder how the Chinese manage . . .

Doug: Well, perhaps some of our listeners may be able to enlighten us about that . . .

. . . . . *And if any of our readers can help Roger solve the mystery of the Chinese crossword they can write to:*

Doug Case,
Speaking of English,
B.B.C. English by Radio,
P.O. Box 76,
Bush House,
The Strand,
London W.C.2.

If you would like to hear the interview with Roger Squires tune in to Speaking of English on the following days:

Sunday 15th November — Europe and Indonesia.
Monday the 16th November — China
Tuesday the 17th November — Far East
Thursday the 19th November — South Asia.

Melanie Butler

Fleet Air Arm — the flying section of the Royal Navy; **Magic Circle** — the association of professional magicians.

FUN & GAMES

Crossword

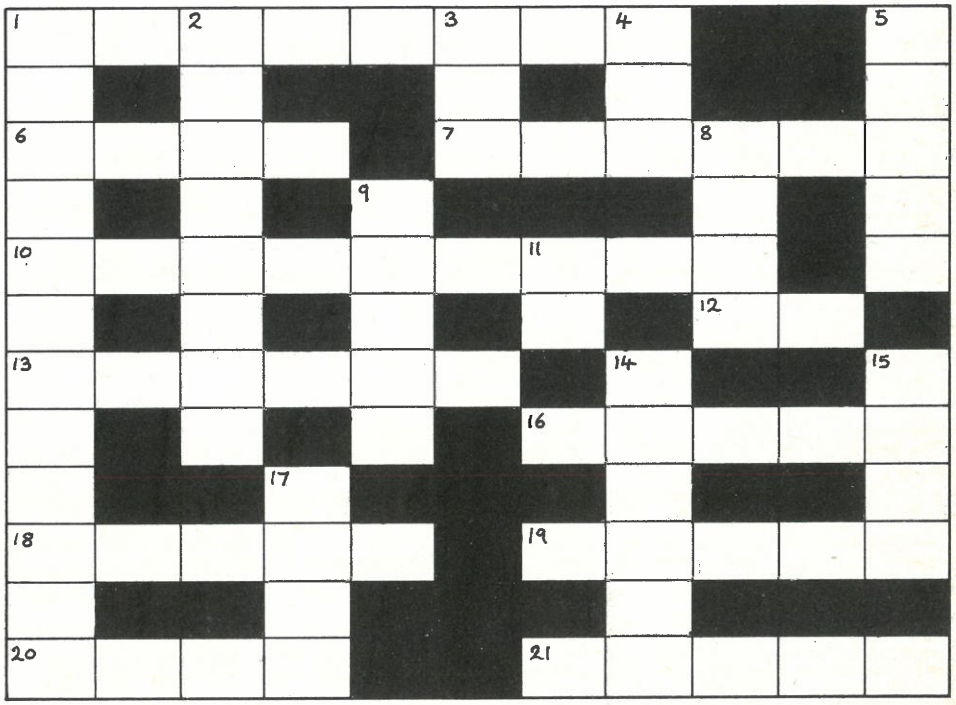
As we have an interview with a crossword expert in this issue, we decided to make the crossword a little different. So, in this puzzle, all the answers are the opposite in meaning to their clues. If, for example, the clue is "Bad", then the answer is "Good": if the clue is "Mother", then the answer is "Father". But be careful – some words have more than one opposite!

ACROSS

1 Negative
6 Under
7 Big
10 Cheap
12 You
13 Married
16 Length
18 Always
19 Dislikes
20 Right
21 Whisper

DOWN

1 Amateur
2 Awake
3 Well
4 Drink
5 Sour
8 Us
9 Aunt
11 Out
14 Start
15 He's
17 Worst



Anagrams

Anagram
Question: What have 'orchestras' and 'carthorses' got in common?
Answer: They have excatly the same letters.

When one word has exactly the same letters as another we call it an anagram. So 'dare' is an anagram of 'read', 'Rome' is an anagram of 'more', and so on.

Anagrams are very popular in Britain – especially with crossword compilers! See if you can find anagrams for the words in the list below. To help you there are clues to the words you are looking for.

1. There – a number.
2. Cone – one time.
3. Sour – belonging to us.
4. Words – a weapon.
5. Devil – inhabited.

Of course you can have anagrams of sentences as well. Can you think of a sentence or phrase with the same letters as 'Her Golden dreams'? The sentence has 3 words, the first one has 4 letters, the second 7 and the last word 7. Here's a clue – 'What you should do'.

Word Square

K	A	N	G	A	R	O	O
C	A	L	F	B	U	L	L
H	O	R	S	E	C	A	T
F	O	A	L	Y	P	U	P
Z	E	B	R	A	R	A	T
G	O	A	T	O	O	A	T
R	A	B	B	I	T	U	P
C	O	W	E	N	D	O	E
A	N	M	O	N	K	E	Y
M	O	U	S	E	P	I	G
P	A	N	D	A	D	O	G
L	A	M	B	A	B	A	T

How many animals' names can you find in this square? If you look carefully you should be able to find more than twenty!

How many words can you find?

How many words can you find in this word? –
CONSTERNATION

For example: *Nose*
Rat
Station
Soon

If you find 10 words – good
25 words – very good
40 words – excellent

ACTIVITY GUIDE

How to use BBC Modern English

PAGE 4

WHAT'S ON: TOKYO JOE

Written Practice

The writer doesn't like Tokyo Joe's, but her friend does. Write an article about Tokyo Joe's – but this article should be from the friend's point of view. It could start:

I went to Tokyo Joe's with a friend of mine called Melanie Butler. I was disappointed, because she didn't like the club – but I do. Tokyo Joe's is nicely decorated, in a very subtle way. The discotheque isn't too big (I hate big discos), and . . .

PAGE 7

HOW WELL DO YOU KNOW AFRICA?

Quiz

How well do you know your country? Answer these questions.

a) What's the population of your country?
b) What's its area (approximately)?
c) What are its main exports?
d) Which are the different religions in your country?
About how many people belong to each religion?
e) What's the name of the highest mountain?
f) Which is the longest river?
g) Which city has the biggest population?

Now compare your answers with another student. If there are any arguments, use an encyclopedia!

PAGE 10

THE HAUSAS

Note-taking

Lamido Bello talks about the effects of Islam on the Hausas. How many effects does he mention? Make a list of them:

e.g. 1. Because of Islam, the Hausas are not as influenced by western culture as the other tribal groups in Nigeria.
2. . . . .

Discussion

Does religion affect people in your country in the same way that Lamido Bello describes?
If your answer is *yes* – do you think this is a good thing or not?
If your answer is *no* – do you think religion should be a stronger force in your country, or are you happy with it as it is?

PAGE 8

READING BY THE RULES

Comprehension

Here are three telegrams: what are the full messages?

Mary Wilkins
24 Bishop's Close
Cardiff
Dad ill. Hospital. Doctors not sure. You come home? Mother upset. Mark and Ann at Uncle John's. What I do? Telephone please.
John

Susan
Congratulations new job! When start? How much money? Parents very happy. When go Africa? Write soon.
Jean

James Scott
Arriving Paris Thursday. Problems contract. Customer says too expensive. Cheaper televisions possible? Letter following. Please contact.
Elaine Wilker

PAGE 11

THE SLAVE TRADE

True or False?

a) Slavery started in the eighteenth century.
b) Slavery had not existed in Africa before the Europeans came.
c) The Europeans preferred to trade for slaves, rather than try to catch them themselves.
d) The slaves generally had a good time with the Europeans.
e) Alex Haley was an ancestor of Kunta Kinte.
f) Alex went to Africa 200 years after Kunta was captured.

PAGE 15

PIGS IS PIGS / THE LAST MINORITY

Discussion

Which writer do you agree with? Divide the class into two groups. One group supports Patrick Brendan, the other supports Josie Karavasil. In your groups, write down the points that you want to make in your talk – and then have the discussion.

PAGE 15

VERY EFFECTIVE

Vocabulary

This article is about different sounds. Do you know how to write the sounds that different animals make in English? What noise, for example, does a cat make? Well, the answer is "miaow".
What about these? Try saying them, and you might understand which animal it is:

1. Baa!
2. Woof!
3. Cock-a-doodle-doo!
4. Hee-haw!
5. Moo!
6. Cluck cluck cluck . . .
7. Oink!
8 Quack!
9. Neigh!
10. Hiss!

PAGE 16

RIDICULOUS INVENTIONS

Group work

Try to design one of the following:

a) A device for catching burglars
b) A new kind of mouse trap
c) A labour-saving device for the home or office
d) A new kind of alarm clock

Using the text

Look again at the section on 'How it works.'

a) Notice that when we describe how something works, we concentrate on what is happening to parts of the machine and therefore use the passive construction (e.g. the wheel is turned). How many passives are there in this passage?

b) Notice that we use certain words to show the different stages of the process, e.g. Firstly, . . . Then . . . . Underline all the words used in this way. There are five of them.

c) Notice that we use certain constructions to describe how things work, e.g. To open the door you turn the handle = The door is opened *by turning* the handle.

Transform the following sentences in this way:

1. To switch on the TV you press this button.
2. To start the car you switch on the ignition.
3. To turn off the light you pull this string.

Phrasal verbs

Find these phrasal verbs in the text:

grow out of — *come up with*
come across — *take out*
carry out — *think up*
look upon — *start off*
want nothing more to do with

Now put the phrasal verbs in these sentences:

i) He went to the bank and _____ £5100.
ii) After their quarrel she _____ _____ him.
iii) When he was younger he used to suck his thumb, but he's _____ _____ it now.
iv) I _____ him as my dearest friend.
v) Sheila _____ a new proposal at the meeting.
vi) While reading the paper I _____ _____ an article on patents.
vii) You'll have to _____ a better excuse than that!
viii) The car _____ down the hill.
ix) The operation was _____ by a team of doctors.

(Graham Workman)

PAGE 17 . . . AND SUCCESSFUL ONES

Vocabulary

This is a diagram of the Mini Metro, a new British car which is very successful at the moment. How many words do you know for things on a car (e.g. wheels, tyres, exhaust, etc)?

In groups, write as many of these words as you know – then compare your answers with the other groups in your class.

PAGE 22 MONKEY BUSINESS

Vocabulary

Without looking at the text, give definitions for the following words:

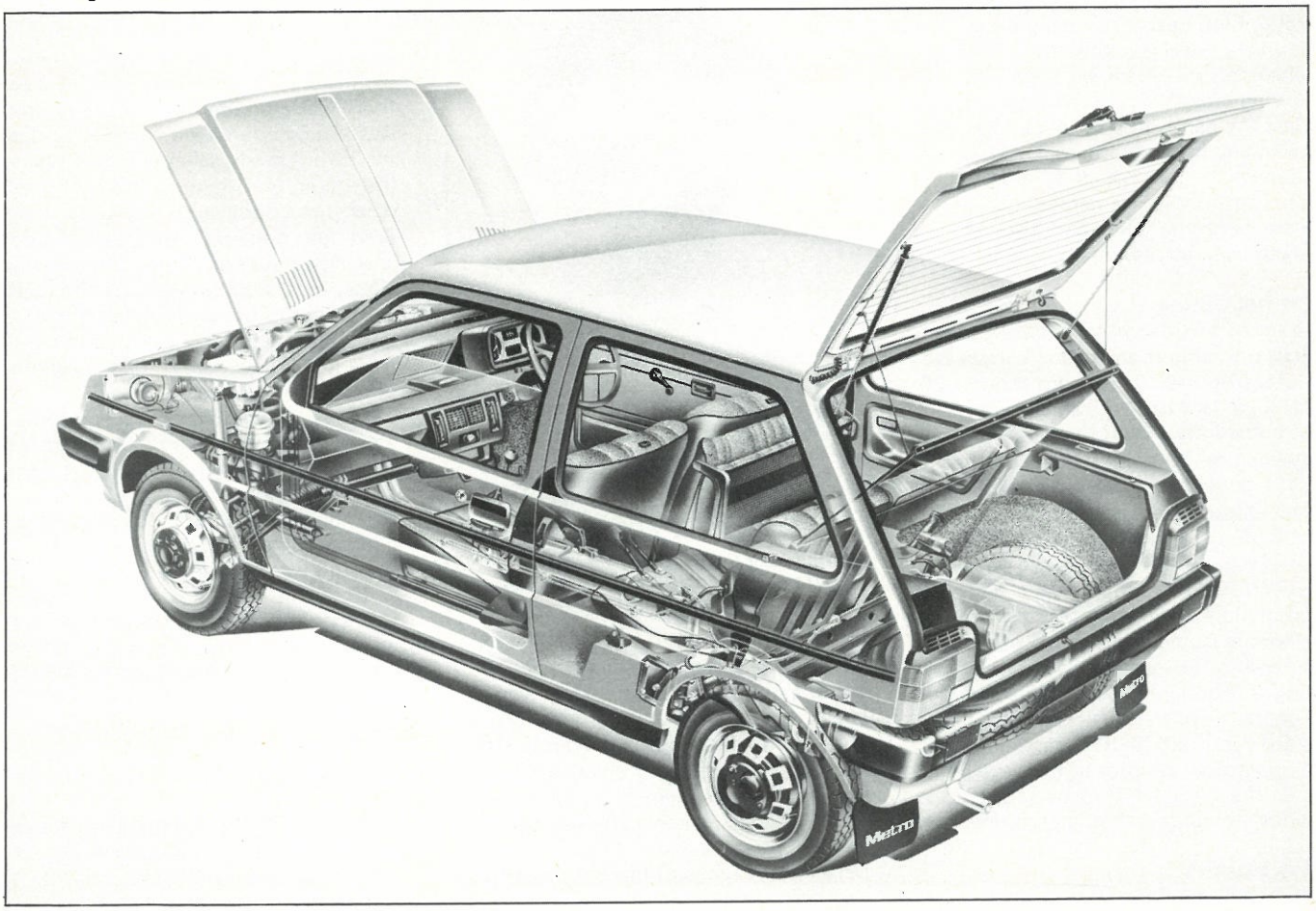
archaeologist
ancestral
massive
craftsmanship
whereabouts
emergence
foundations

Steve Elsworth

PAGE 25 IAN DURY

Discussion

It has been said that 'If you conquer a handicap, you can conquer the world.' Why should this be true? Certainly Ian Dury is not the first disabled person to reach the top in his field. The actress Sarah Bernhardt, continued to work with a wooden leg. The singer, Stevie Wonder, is blind. Can you think of any other examples?



The mini Metro

Monkey Business

The History of the Human Race

It was Darwin who suggested that the human race must be of African origin. He based this claim on the fact that our closest relatives, the monkey and the chimpanzee, are only found in Africa. He was laughed at in his time – but research by anthropologists and archaeologists has shown that he was right after all.

Excavations in Olduvai Gorge in northern Tanzania and in other sites in Kenya, Ethiopia, and South Africa have thrown up an enormous collection of **fossils**. These specimens range from five million to one million years old. They have enabled anthropologists to plot the evolution of the human species (Homo Sapiens), and they have shown that it *was* in Africa, probably its eastern side, that the human race emerged.

The evolution of our species was both biological and cultural. We aren't *descended* from apes, but we are related to them – they're like cousins of ours. Several million years ago, there was a common ancestral group living in Africa. Our ancestors distinguished themselves by developing bipedalism (two-footedness). This left the hands free for manipulating, throwing and carrying things. Dr Mary Leakey was the first person to discover bipedal footprints in cemented mud in northern Tanzania. They date back at least four million years.

In the beginning . . .

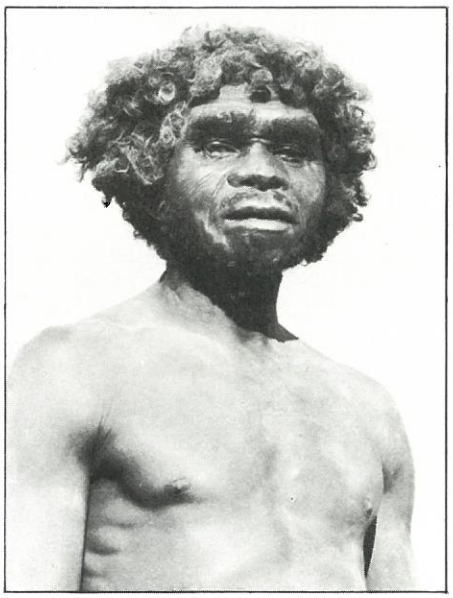
These footprints belonged to two-footed animals, our earliest ancestors, known as Australopithecines. They were about 1.25 metres high, and had very small brains – about a third the size of ours.

Archaeological evidence has shown that at least two types of Australopithecines existed. One was much stronger than the other, with a massive jaw and powerful molar teeth. It seems that we are probably descended from the smaller type. This version had limbs and hands that were more sophisticated and capable of precise craftmanship. The earliest evidence of the shaping of stone into tools with a cutting edge comes from Lake Turkana. These tools are about 2,500,000 years old, and open up another chapter in the development of the species – they had started to learn how to control their environment.

Homo Habilis

Homo habilis emerged from Australopithecines. This species differ from their ancestor in that they have a larger brain. The reason for this is probably the stimulus given by tool-making – so this is a cultural, rather than a biological, development. Anthropologists assume that 'speech' probably came about at this time, as a necessary means of communicating tool-making skills.

It is difficult to know exactly where the Australopithecines and the Homo habilis lived. The archaeological finds that have been discovered have been found in areas that provide good conditions for fossilization. They aren't really a clear indication of the whereabouts of ancient man. However, stone tools last longer than bones, and thus give a better picture. The earliest tools were known as pebble tools because they were just pebbles upon which a crude cutting edge had been made.



BBC

Actor made up to look like Homo Erectus for BBC's 'The Making of Mankind'

Homo Erectus

Homo Erectus appeared on the scene about a million years ago. They were larger than Homo habilis and had a brain about two thirds the size of a modern human. Their emergence corresponded with the development of better and more complex tools, particularly hand-axes. Over a period of about a million years, better tools evolved: these showed the rise of the transitional forms of Homo Sapiens.

Homo Sapiens – only 100,000 years old

Homo Sapiens emerged about 100,000 years ago, and marked the middle Stone Age. There was a definite change in human behaviour at this time. The hand-axes of the Early Stone Age were replaced by smaller and more precise hand tools. These promoted ecological change because the human race was suddenly more efficient. Archaeologists have unearthed beautiful leaf-shaped spearheads and lanceheads with fine blades glued along the wood. The invention of the bow and arrow, knives, saws, and spears, all meant a big leap forward in hunting techniques.

Environmental changes also played a big part in man's development. The first part of the Late Stone Age was very dry, but this was followed by a wet period in about 9000 BC that lasted until 3000 BC. This meant the extension of the grass-lands and the animals that lived on them, and the creation of larger rivers and lakes. Human populations adapted to these new conditions. From about 7000 BC onwards there was a population shift from the western Sahara to the Nile and upriver to the East African valleys. A new way of life, based on fishing, started. Archaeol-ogists have discovered that the fishermen used nets, bone-pointed spears, harpoons, and even hooks and lines. With this new trade, food supplies were reliable, and communities became relatively settled. Although there wasn't any farming, there were many new crafts, such as boating, pottery and basketry.

Once the wet period passed, there was a move towards farming. Cattle, goats, and sheep moved from northern Africa to become domestic animals of the **savannahs**. Rock art in the Nile region and the central savannah highlands reveals that this was happening at about 5000 BC.

So, from 7000 BC onwards, productive economies based on fishing, livestock, and agriculture were formed. There was a population and a cultural expansion. The foundations of 'modern society' had been laid.

Lesley Bonner

excavation – digging; **fossil** – an animal or plant that lived a long time ago, and has been preserved in rock, ice, etc; **savannah** – grassy land in hot parts of the world.

What the Dickens...?

It's Rochester's new Festival

Visit the Medway town of Rochester in Kent between 28th May and 6th June next year and you are likely to find yourself surrounded by crowds of people in Victorian costume – knee breeches and high hats, bonnets and crinolines – prancing through the streets. They will have come from far and near to celebrate the Dickens Festival, one of England's newest traditions.

Those who know something of Dickens' life will understand why this town in Kent has inspired a new tradition. Dickens' happiest childhood years were spent in Kent, before his father was imprisoned in London for debt. He chose it for his honeymoon and his favourite house, Gads Hill – in which he died – lies 4 miles from Rochester. In his novels the author returns to the area again and again. The Pickwickians travel by coach to Rochester; Miss Havisham's home in *Great Expectations* is based on Restoration House, a 16th century mansion which can still be seen in Rochester.

Although it could be said that England has more than enough traditions, this new one has been gaining in popularity each year since 1979 when the Borough Council opened the Charles Dickens Centre, an imaginative show piece dedicated to the county's famous inhabitant. Using 20th century techniques with life size models in a 16th century house, the designers have created a 19th century world of Dickensian fact and fiction.

Grisly models of miserable houses, teeming with destitute people, show the abject poverty of the last century which Dickens (1812–1870) denounced with such passion. But the gloom is lifted by a jolly Victorian Christmas scene, straight from the happy ending of *A Christmas Carol* – beaming children, plum pudding, roast turkey and gay decorations. The jolly and the grim sides of Dickens' world alternate in quick succession. There is a Punch and Judy theatre to delight children – and a grim classroom full of fearful schoolboys dreading the cruel teacher. The exhibits conjure up the cheerful make-believe of the theatre, which Dickens' loved – and the squalor of gloomy prisons.

Little Nell and her Grandfather with the puppetmakers (Old Curiosity Shop)

Characters from Dickens in a parade for the Dickens' Festival

During the annual Dickens festival, characters usually seen as models in the Dickens Centre fill the streets. Over a thousand people from all over Britain dress up in Victorian costume. Many make their way to Rochester on a special train – the *Mr. Pickwick Special,* which departs once a year from London's Victoria Station.

At Rochester Station these Dickensian characters line up for a procession through the city. Later some act out scenes from Dickens' novels. There is plenty of amusement and refreshment available for characters and visitors. An ox-roasting, special ice cream with appropriate names like Copperfields' Cornet, Fagin's Fudge, Sam's Sorbet and a selection of wines and beer are some of the attractions.

As the festival nears its end, Rochester Cathedral fills up with costumed characters for a memorial service in honour of Charles Dickens. When Dickens requested no public memorial, he probably had in mind the stern stone plaques, tombs and statues which adorn so many cathedrals and public places. The festival's lively gathering of vigorous, lighthearted people portraying the figures of his imagination would surely please this writer, whose passion for humanity as individuals enlightened an era.

BBC Reporters

Dramatized extracts of Great Expectations are broadcast to Europe on Tuesdays.

THE KENT MESSENGER, MAIDSTONE

Head in the Clouds

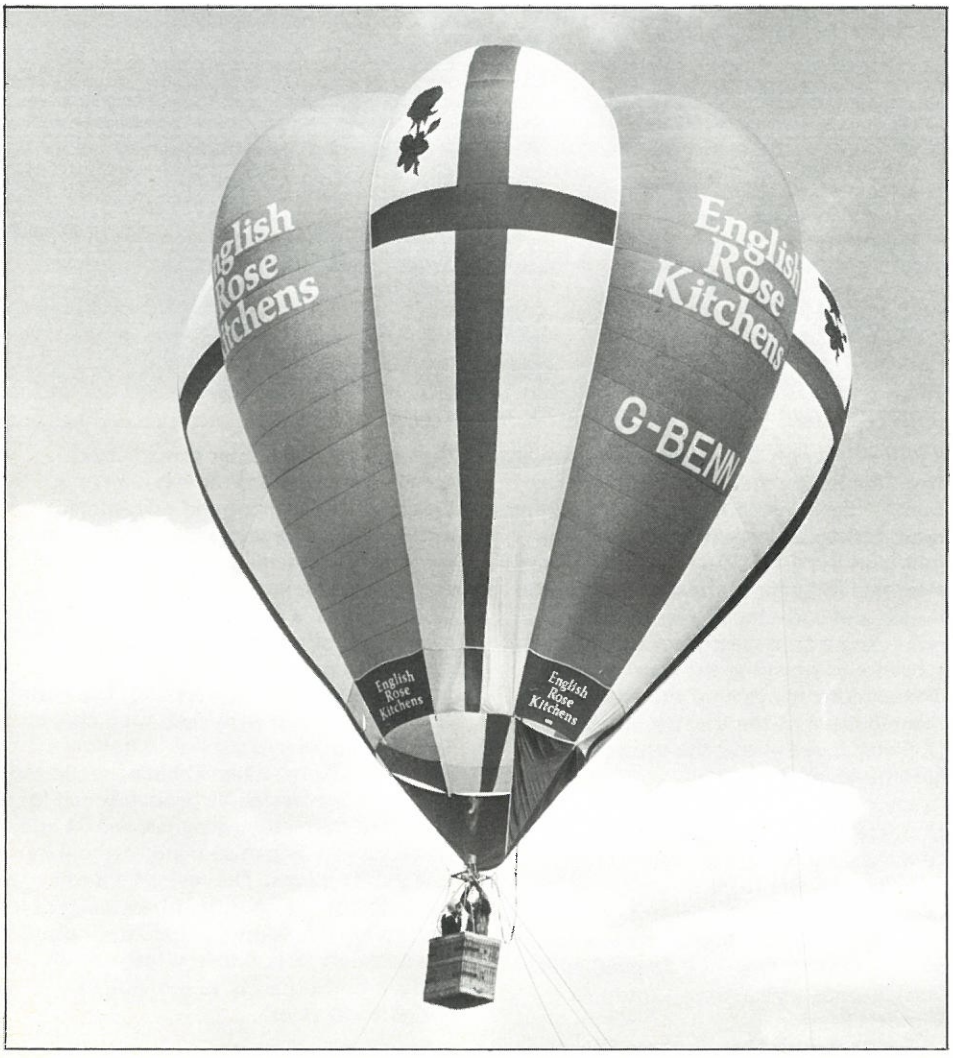
Our Correspondent Takes Off

My first flight in a hot air balloon was on a still, cold, January afternoon. As the ground **receded**, the pilot and I watched my children leaping about and waving. Suddenly they no longer seemed real. They became tiny dolls in a toy village. We flew over many small towns and villages that afternoon but my lasting memory is of flying very low over Manningtree Marsh. As I chatted to some astonished fishermen I was amazed by the beauty of the balloon's reflection in the water. Reality returned with the landing which was hard and bruising. The bruises didn't matter. I knew from that afternoon that I wanted to spend as much time as I could with balloons.

The history of the hot air balloon

The modern hot air balloon is made from multi-coloured, **synthetic** material. It is lifted into the sky by hot air provided by propane gas burners. All modern craft have been developed from a United States government project. This project proved that hot air ballooning is much cheaper than traditional hydrogen gas ballooning.

As a result of the project there was a rapid commercial development of the balloons. Now, thousands of men and women, of all ages and professions, have been attracted to the sport. It can be enjoyed at a high level of competition or as is more often the case, for **sheer pleasure.**



Balloon in flight

FLIGHT LIEUTENANT CRISPIN WILLIAMS

The Launching

Launching the balloon can be great fun, with a team of helpers working under the instructions of the pilot. The launch site need not be very special – it is usually a field – but it should not be near any power lines and should be well-sheltered from strong winds. First the rigging wires are attached to the basket and the helpers are correctly placed. Then there is a moment of pure magic as first cold air then hot air are blown into the balloon **canopy**. It expands into a beautiful, natural shape and rises from the ground, held steady above the basket. At the moment of take-off there is no actual feeling of lift. It is as if the ground **drops** smoothly **away**.

The flight

The flight experience is not all stillness and quiet. The propane burners are blasting hot air into the canopy every twenty seconds and, like all sports, there is an element of danger in both competition and pleasure flying. The competition pilot will **take calculated risks** in order to drop the craft precisely on target. The less experienced leisure pilot might be caught up in unexpected weather conditions which make the balloon difficult to control. All balloonists know the risks and try to prepare for them. In the United Kingdom there have been few accidents and only one fatality.

The Landing

Every one gains something different from the experience of flying in a hot air balloon. As we packed the balloon away after my first flight we were helped by many people who had followed our flight across the country in their cars. They too had been affected by the beauty of the experience and wanted to be near the balloon. Perhaps they knew that they were touching magic.

Alan Edwards

receded – got further and further away; **synthetic** – man-made; **sheer pleasure** – pure enjoyment; **canopy** –(here) cloth structure; **drops away** – gets further away; **to take a calculated risk** – to do something knowing the danger involved, usually for a specific reason.

IAN DURY

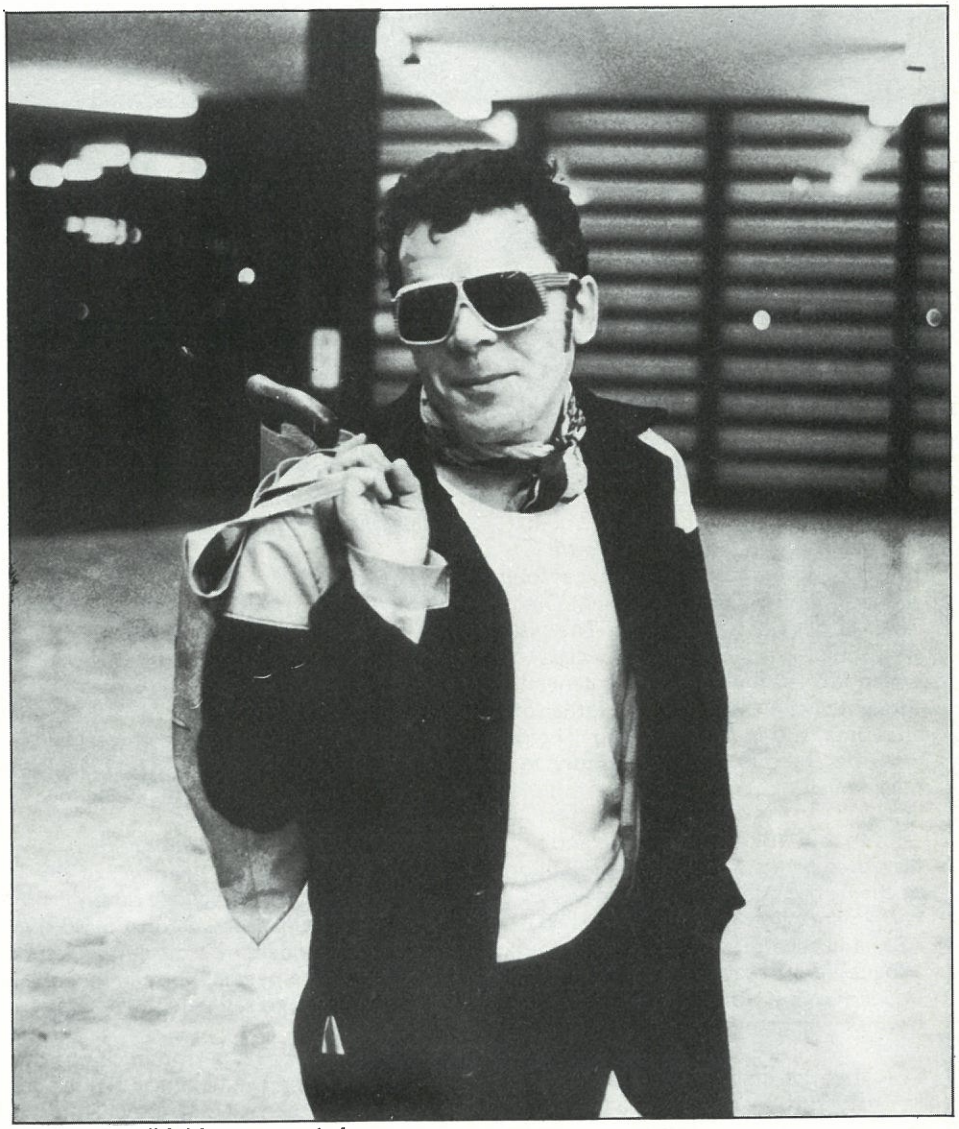
Rock and Handicap

In many ways, Ian Dury is the complete antithesis of the successful rock musician. He's short, rather ugly and almost 40. He also walks with a **caliper** as a result of being left semi-crippled by polio. Yet his music with its cheerful blend of rock and roll, soul music and music hall, has **marked him out** as one of the most original and talented figures to have emerged on the British pop scene in the past decade. His amusing lyrics, blending fast clever cockney wordplay with a kind of innocent **smuttiness**, appeal to young and old alike.

Ian was seven when he caught polio. He spent two years in hospital and three in a special school for the disabled as a result. By the time he was 15 he wanted to be a rock star, but like many aspiring musicians of the 1950s and 60s he went to art school instead and became a professional illustrator and part-time art teacher. It wasn't until he was almost 30 that he joined his first rock band. He was 35 before he had his first major success with a million-selling album entitled, in typically humorous fashion, "New Boots and Panties."

Ian now spends about half his time writing and recording and the rest on tour with his backing group, the Blockheads. On stage he creates a bond of intimacy with his audience. His act is direct, funny and full of vitality – the kind of vitality associated with old-time music-hall. Indeed the music-hall tradition is one with which he feels a great affinity, as he explained in a recent BBC interview.

"Rock music has only been going for about 25 years, and hasn't really got a tradition yet. The only tradition is that generally its stars burn themselves out and die. I don't think that's a very good tradition at all. But one day there will be a rock and roll Picasso who will be still **"kicking up sparks"** *when he's 90. Rock music is energy and the feeling you get when you are playing, it must be like playing football – which I haven't played for a while. You have to be alert and concentrating. Your adrenalin is flowing. It carries you."*



Ian Dury – 'kicking up sparks'

The fact that Ian Dury is handicapped doesn't affect the way he performs nor the kind of energy he generates. Nor is he at all embarrassed about being handicapped when he's performing – indeed he hardly notices it.

"My **hang-ups** *as a normal person are much more dangerous to me than any hang-ups to do with polio – just my worries about my own character and soul or whatever. On stage I feel very graceful. I feel like Nureyev, not like Dumbo the elephant.*

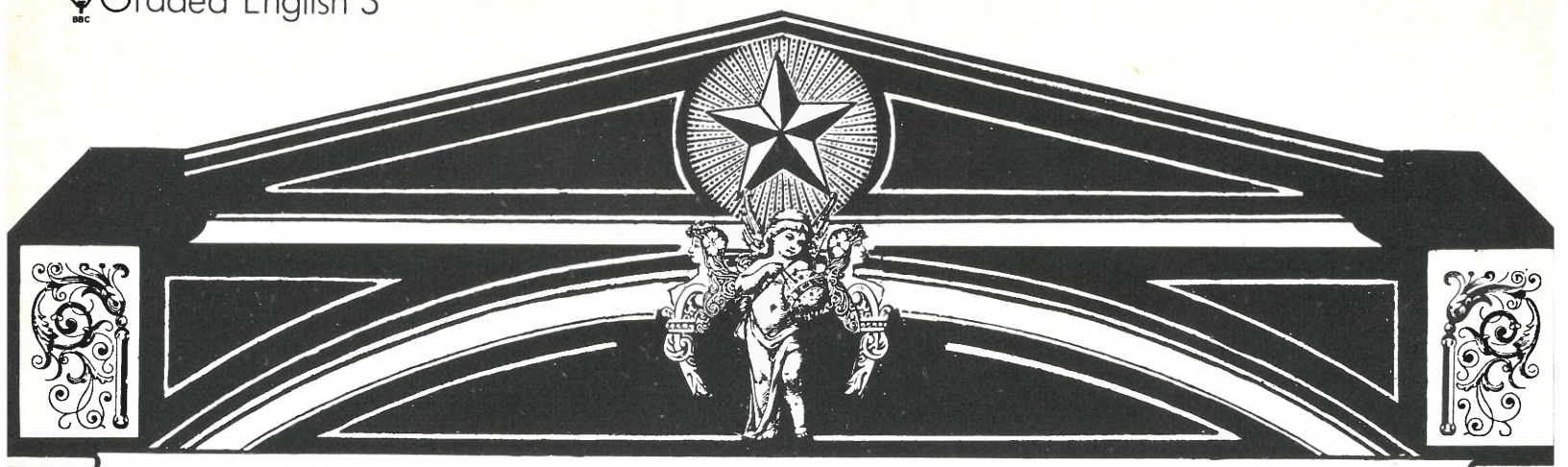
Ian Dury is somebody who, by positive thinking and sheer determination, has coped not only with his handicap but has also succeeded in one of the most competitive professions. Despite his physical handicap, it seems that Ian Dury – to quote the title of one of his songs – has many "Reasons to be Cheerful".

Ray Miles (Adapted)

caliper – metal support fixed to the leg to aid walking; **marked him out** – distinguished him; **smuttiness** – indecent language intended to amuse; **kicking up sparks** – attracting attention; **hang-ups** – anxieties.

Pop songs can help you learn English in the radio programme PEDAGOGICAL POP – see pages 28 and 29.

POLYDOR



ON THE ROAD

'Kendall's Caravan' is the name of the travelling theatre group in BBC English by Radio's serial, Changing Scenes. *For Martin Kendall, the group's founder, it's a new and exciting venture. But the idea of itinerant groups of actors performing all over the country is hardly a new one. Did you know . . . .*

. . . . that the first known group of travelling actors was performing as long ago as around 540 BC in Ancient Greece? Their leader was a poet called Thespis, who took his actors round in a cart, which formed their stage. It is generally thought that Thespis was the father of all drama, and in fact the word 'Thespian' was often used in the 19th century to mean an actor.

. . . . that in 1572 most of England's travelling actors (and there were hundreds of them) became outlaws? A new Act of Parliament said that unless they had a special licence they would be declared 'Rogues and Vagabonds', and sent to prison. Luckily for Kendall's Caravan the law has changed since then!

. . . . that the smallest travelling theatre in England is the sidecar of a motorbike? There are just two actors in the company, which in fact is called 'The Smallest Travelling Theatre in the World', and the 'theatre' itself is so small that there is only room for one person in the audience at a time. The size, though, seems to be no problem as the plays are similarly condensed. Mini-versions of Shakespeare's *The Tempest* and *Macbeth* are just two of the company's successes so far!

"Words, words, words"*

If you listen regularly to Changing Scenes *and follow the adventures of Kendall's Caravan then this theatrical glossary will certainly be of interest to you.*

THE PEOPLE

Director: The person who directs the play, instructing the actors, technicians and everybody else involved in the play.

Dramatist: The person who writes the play; the playwright.

Lead: The actor or actress who takes the main part in the play. (Also **juvenile lead:** the person who plays the main young part).

Producer: The person who has general control (especially financial) of the company or the play. He doesn't usually instruct the actors unless, like Martin Kendall, he's the Director too.

Prompter: The person who reminds the actors what to say when they forget their lines.

Stage Manager: The person in charge of the stage and the technical side of the theatre – scenery, props etc. Annie Howarth is the Stage Manager of Kendall's Caravan. (Also **Assistant Stage Manager:** Some large theatres have several A.S.M.'s all helping the Stage Manager).

Understudy: If an actor falls ill, and so can't appear, his part may be played by an understudy – another actor who has already learnt and prepared the part.

THE PLAY

a classic: A well known and important play such as Shakespeare's *Hamlet* or Beckett's *Waiting for Godot.*

a classical play: This can be either: a) a play written in Ancient Greek or Roman times; or b) a play following a Greek or Roman model in structure and/or content.

a comedy: A funny play, with amusing characters and story, which usually ends happily. (Also: **black comedy** – a comedy about unpleasant things or unfortunate people.)

a farce: An extreme form of comedy based on highly improbable situations.

a kitchen sink drama: A serious play about the everyday, home life of working class people.

light: A play which is not very deep in meaning, meant only for amusement, may be called 'light'.

script: The written or printed form of the play.

serious: The opposite of 'light'.

a tragedy: A serious play that ends sadly, very often with the death of the main character. (For example, *King Lear.*)

There will be more of *Words, words, words,* a theatrical glossary, in next month's BBC Modern English magazine.

*(*Hamlet,* Act II, Scene 2)

Martin Williamson

DISCOVERY

By the end of this year a team of physicists at the Centre for European Nuclear Research in Geneva, plan to have released energy forces 100 times greater than have ever been released before in laboratory conditions.

The team plan to accelerate two different types of atomic particles – protons and anti-protons – up to nearly the speed of light, in opposite directions around the circular track of CERN's Super Proton Synchrotron. They then will arrange for the two streams of accelerated particles to crash head on into each other. This collision of matter and anti-matter at high speed will release unprecedented energies. When matter and anti-matter meet they annihilate each other in a blaze of pure energy. This energy will almost instantly form new matter.

Until now physicists have only been able to study the behaviour of high energy particles by studying the cosmic rays of high energy particles from outer space which hit the earth's atmosphere.

One exciting result of this proposed collision of particles and subsequent creation of matter, could be the release of two particles never seen before. Physicists predict that discovery of these so-called *w* and *z* particles could aid in proving the theory that gravity, the strong nuclear force, electromagnetism and the weak nuclear force, were all originally aspects of one force – by bringing them into one mathematical framework. This could produce some justification for the BIG BANG theory of the origin of the Universe, because immediately after the 'big bang' – if there was one – the four forces must have behaved like one single force.

John Newell (Adapted)

Programmes on scientific subjects are broadcast regularly on BBC World Service. Write to:
BBC WORLD SERVICE,
P.O. Box 76,
Bush House,
London WC2B 4PH.
for programme details.

BBC World Service

For students whose English is fluent, the BBC WORLD SERVICE in English offers a wide range of programmes – news, drama, science and entertainment.

This month's programmes include Shakespeare's *All's Well That Ends Well,* broadcast in two parts on Saturdays 21st and 28th November at GMT 18.30 and Sundays 22nd and 29th November at GMT 00.30 and 11.30

When the King of France is cured of a mysterious malady, it causes problems for Bertram . . . but ALL'S WELL THAT ENDS WELL

The nature of time and dreams will be examined in two 45-minute broadcasts *Arrows of Time* and *Nightlife or a Dream for all Seasons* broadcast as follows:–

Saturdays 7th and 14th November GMT 20.30
Mondays 9th and 16th November GMT 01.00
Fridays 13th and 20th November GMT 13.30

If Music and Sweet Poetry Agree – explores some of the music associated with Shakespeare's *Romeo and Juliet* with illustrations from the classic radio production starring Peggy Ashcroft and Tony Britton. Broadcast on Saturday 21st October at GMT 20.30, repeated Monday 2nd November 01.00 and Friday 6th November at 13.30.

For full details write to BBC WORLD SERVICE, P.O. Box 76, Bush House, London WC2B 4PH.

BBC

DAILY ENGLISH BY RADIO F

NOVEMBER 1981

1. Europe

The programmes listed below are broadcast to various parts of Europe at different times of the day. The first programme listed is broadcast eight times a day. The second programme listed is broadcast only at GMT 12.45 and 21.30 each day. On Sundays at GMT 12.15 there is an additional programme – PEDAGOGICAL POP.

Saturday: ZERO ENGLISH PLUS THREE; NOW AND THEN.
Sunday: SPEAKING OF ENGLISH (½ hour version).
Monday: CAN I HELP YOU?; *SAY IT AGAIN.
Tuesday: GREAT EXPECTATIONS; IN A MANNER OF SPEAKING.
Wednesday: CHANGING SCENES; IMPROVISATIONS.
Thursday: *THE BELLCREST STORY; *WAVELENGTH.
Friday: LISTEN AND WRITE; *AFTERMATH.

TIMES AND WAVELENGTHS
GMT:

NORTHERN EUROPE & USSR

12.30 – 13.00	13, 16, 19 & 25 metrebands; 21.70, 17.74, 15.245, & 11.945 MHz.
17.45 – 18.00	31 & 41 metrebands; 9.58, 7.12 MHz.

SOUTH WEST EUROPE

12.30 – 13.00	16, 19, 25 & 31 metrebands; 17.8, 15.27, 11.78, 9.66 MHz.
17.45 – 18.00	41 & 49 metrebands; 7.185, 6.195 MHz.

WEST, CENTRAL & SOUTH EAST EUROPE

05.30 – 05.45	31, 41, 49 & 75 metrebands; 9.75, 7.25, 7.12, 6.195, 6.15 & 3.955 MHz.
06.45 – 07.00	25, 31, 41, 49 metrebands & 231 metres; 11.78, 9.825, 7.26, 6.15 MHz & 1296 kHz MW.
07.30 – 07.45	31, 41, 49 metrebands & 231 metres; 9.915, 7.23, 6.195, 3.955 MHz & 1296 kHz MW.
12.15 – 12.30 (Sunday only)	49 metreband & 370 metres; 6.125 MHz & 810 kHz MW.
12.30 – 13.00	19, 25, 31, 49 metrebands & 370 metres; 15.39, 11.68, 9.66, 6.126 MHz & 810 kHz MW.
17.45 – 18.00	41, 49, 75 metrebands & 463 metres; 7.185, 6.195, 3.955 MHz & 648 kHz MW.
18.45 – 19.00	49 metreband; 6.01 MHz.
21.15 – 21.45	41, 49 metrebands & 417 metres; 7.14, 6.07 MHz & 720 kHz MW.
22.30 – 22.45	231 metres; 1296 kHz MW.

For Greater Berlin Only:

GMT 05.30	90.2 MHz VHF.
06.45 & 17.45	370 metres/810 kHz MW & 90.2 MHz VHF.

2. For the FAR EAST – Burma, Brunei, Kampuchea, China, Hong Kong, Indonesia, Japan, Korea, Laos, Malaysia, Philippines, Thailand and Vietnam. Each lesson is broadcast entirely in English three times a day.

Saturday: IN A MANNER OF SPEAKING. From 21/11 GREAT EXPECTATIONS.
Sunday: CAN I HELP YOU?
Monday: PEDAGOGICAL POP.
Tuesday: SPEAKING OF ENGLISH.
Wednesday: ZERO ENGLISH PLUS THREE and FOUR.
Thursday: IMPROVISATIONS.
Friday: CHANGING SCENES.

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ROGRAMMES IN ENGLISH

NOVEMBER 1981

TIMES AND WAVELENGTHS
GMT:

00.30 – 00.45	19, 25, 31, 49 metrebands; 15.435, 11.71, 9,725, 6.195 MHz.
09.30 – 09.45	19, 25, 31 metrebands; 15.36, 11.955, 9.725 MHz.
12.00 – 12.15	(for Kampuchea, Laos, Indonesia, Thailand and Vietnam only) 49 metreband; 6.05 MHz.

3. Lessons for SOUTH ASIA – Bangladesh, Burma, India, Nepal, Pakistan and Sri Lanka (entirely in English) GMT 16.45 – 17.00: 25, 41, 49 metrebands; 11.955, 7.155, 6.165 MHz.
Saturday: SPY IN THE SKY.
Sunday: CAN I HELP YOU?
Monday: CHANGING SCENES.
Tuesday: *EXPORT ENGLISH. From 24/11 *WAVELENGTH.
Wednesday: ZERO ENGLISH PLUS THREE and FOUR.
Thursday: SPEAKING OF ENGLISH.
Friday: IMPROVISATIONS.

4. Lessons for INDONESIA and MALAYSIA (entirely in English except where stated) are broadcast each day at GMT 23.30 and heard there the following day on the 25, 31, 41 and 49 metrebands, 11.865, 9.58, 7.18, 6.08 MHz.
Saturday: *THE PETROLEUM PROGRAMME.
Sunday: SPEAKING OF ENGLISH.
Monday: CAN I HELP YOU?
Tuesday: *LET'S SPEAK ENGLISH (Indonesian).
Wednesday: IMPROVISATIONS.
Thursday: CHANGING SCENES.
Friday: PEDAGOGICAL POP.

5. Programmes broadcast to CHINA which can be heard in parts of South Asia and the Far East. Programmes are broadcast entirely in English except where stated. GMT 09.45 – 10.00, 16, 19, 25, 31 metrebands: 17.88, 15.36, 11.955, 9.725 MHz.
Saturday: PEDAGOGICAL POP.
Sunday: *LET'S SPEAK ENGLISH (Chinese).
Monday: SPEAKING OF ENGLISH.
Tuesday: *SAY IT AGAIN.
Wednesday: ZERO ENGLISH PLUS TWO.
Thursday: LISTEN AND WRITE.
Friday: CAN I HELP YOU?

6. PROGRAMMES FOR LATIN AMERICA.
Lessons for listeners in Brazil, Paraguay, Uruguay, Argentina, Bolivia and Chile are broadcast Monday to Saturday at GMT 21.45 – 22.00, on 19 and 25 metrebands, 15.39 and 11.82 MHz.
Saturday: PEDAGOGICAL POP.
Sunday: No transmission.
Monday: IMPROVISATIONS.
Tuesday: CAN I HELP YOU?
Wednesday: SPEAKING OF ENGLISH.
Thursday: CHANGING SCENES.
Friday: *THE PETROLEUM PROGRAMME.

WHEN TO LISTEN . . . .

The lesson times on these pages are given in Greenwich Mean Time (GMT). To calculate the equivalent time in your own country, it will be necessary to add or subtract some hours as follows:–

EUROPE & USSR
Portugal – same as GMT.
Austria, Belgium, Czechoslovakia, Denmark, France, Germany, Holland, Hungary, Italy, Luxembourg, Malta, Norway, Poland, Spain, Sweden, Switzerland and Yugoslavia – add 1 hour.
Bulgaria, Finland, Greece, Romania – add 2 hours.
Turkey, USSR – Kiev, Leningrad, Moscow, Odessa – add 3 hours.
Add an additional 1 hour approximately for each 15 degrees longitude further east in USSR.

SOUTH ASIA and the FAR EAST
Pakistan – add 5 hours. India and Sri Lanka – add 5½ hours. Nepal – add 5 2/3 hours. Bangladesh – add 6 hours. Burma – add 6½ hours. Kampuchea, Indonesia Western zone, Laos, Thailand and Vietnam – add 7 hours. Brunei, China, Hong Kong, Indonesia Central zone and Philippines – add 8 hours. Indonesia Eastern zone, Japan and Korea – add 9 hours.

LATIN AMERICA
Argentina, Brazil East, Chile, Paraguay, Uruguay – deduct 3 hours.
Bolivia, Brazil West – deduct 4 hours.
Brazil – Territorio de Acre – deduct 5 hours.

SUPPORT MATERIAL

Text books and audio cassettes are published to accompany broadcasts marked with this sign. For details of these and other BBC English teaching publications, films and video cassettes, please write to:–

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BBC English
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WHAT ARE THE PROGRAMMES ABOUT . . .?

*AFTERMATH – general technical English demonstrated by shipwreck survivors. (I)
CAN I HELP YOU? – answers listeners' questions on English grammar. (A)
CHANGING SCENES – the experiences of a theatre group travelling around Britain. (I)
*EXPORT ENGLISH – for commerce and international trade. (A)
GREAT EXPECTATIONS – dramatisation of Dickens' novel with explanations. (A)
IMPROVISATIONS – exercises linked to *Changing Scenes.* (I)
IN A MANNER OF SPEAKING – English pronunciation around the world. (A)
* LET'S SPEAK ENGLISH – bilingual series – takes the beginner to intermediate level in 100 programmes.
LISTEN AND WRITE – everyday English dictated. (E)
NOW AND THEN – dialogues set in the past, the present and the future. (E)
PEDAGOGICAL POP – explains the words of pop songs. (I)
*SAY IT AGAIN – the English you need every day – demonstrated in the context of scenes from classic films. (I)
SPEAKING OF ENGLISH – magazine programme for advanced students and teachers of English. (A)
SPY IN THE SKY – mystery thriller about the aircraft industry. (I)
STORIES FROM ASIA – folk tales told in simplified English. (I)

'The Bellcrest Story'

*THE BELLCREST STORY – English for management. (A)
*THE PETROLEUM PROGRAMME – the language of oil technology. (A)
*WAVELENGTH – standard marine navigational vocabulary for communications at sea. (A)

ZERO ENGLISH PLUS TWO, THREE and FOUR – a graded course for beginners. (E)

E = Elementary I = Intermediate A = Advanced

Language Exercises
Graded English
1

Make-up for Men?

Should men wear make-up? Well, in history men wore cosmetics. In fact in the 17th century they wore more make-up than women. Some African tribesmen wear paint. Today in London you often see young boys with make-up on (look at the picture on page 6). We decided to experiment on Steve Elsworth, our Content Editor.

Making-up Steve

We decided not to use too much make-up – we didn't want our editor looking like a punk! So first we put on a little transparent foundation to make him look as if he had a sun-tan. We didn't use any face powder but we used some blusher to make his face look thinner.

Then we started on his eyes. We put eyeshadow on his eyelids (blue, the same colour as his eyes). Then we put mascara on. Well really, Steve put the mascara on because it's difficult to paint someone else's eyelashes and we didn't want to put the brush in his eye!

Steve making up

Was it worth it?

Josie's comment's Josie, our Production Editor said: "I think he looks very pretty. I like the way the mascara makes his eyes look bigger. I'm not so sure about the blue eyeshadow though . . . "

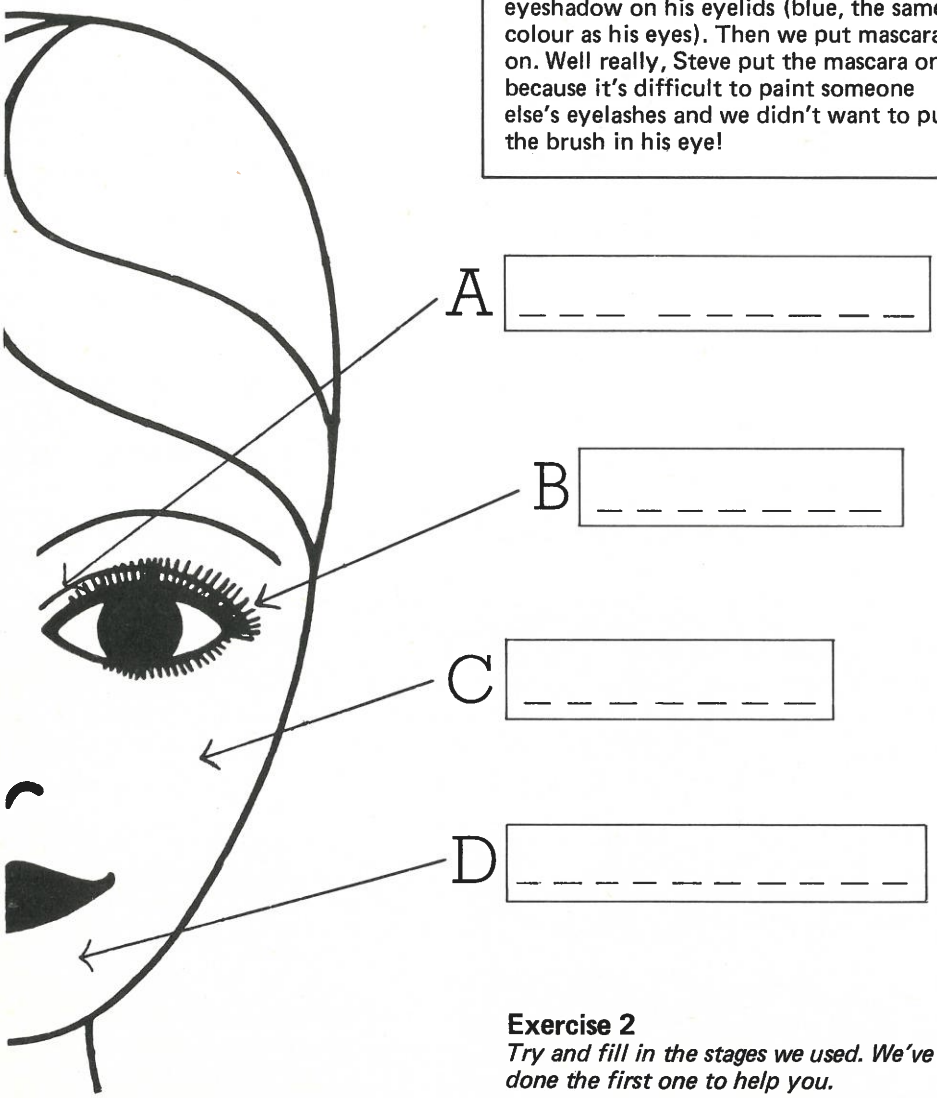
Steve's comment's What did the victim think? "I don't think it makes much difference really. I wouldn't like to try and put mascara on the morning after a party though . . . Yes, I might wear it if it became the fashion. But I wouldn't wear it now. I haven't got the courage."

Your comment s What do you think? Write your comment s here: "I think . . .

. . . . . .

. . . . . .

. . . . . .



Exercise 1

Look at the diagram. Try and decide where the make-up goes. Use the arrows to help you.

Exercise 2

Try and fill in the stages we used. We've done the first one to help you.

Stage 1 – Put on transparent foundation.

Stage 2 – . . . . . .

Stage 3 – . . . . . .

Stage 4 – . . . . . .

Steve – a natural beauty?

JOAN PRICE'S FACE PLACE

Melanie Butler

Language Exercises
Graded English 2

THE ROBOT REVOLUTION

The word 'robot' means a machine which works and acts as if alive, but which is really just made of metal. The first time the word was used to describe a 'machine person' was in a play in 1921. The play was *R.U.R.*, a story about robots which change from machines into people with feelings, by the Czechoslovak writer Karel Capek.

Since then, robots have been seen everywhere in science fiction films, in books, and on television. The first robot to appear in the cinema was the mechanical woman in the film *Metropolis* (1926). In the film, the woman leads a workers' revolution.

During the 1940s, stories about robots became more popular: Isaac Asimov, the famous science fiction writer, wrote 'The Three Laws of Robotics' —

1. A robot must not hurt a human being.
2. A robot must do what human beings order it to do.
3. A robot must try to protect its own life.

In the 1950s, robots continued to star in films. There was Gort, a huge robot 2½ metres tall, whose eyes sent out heat rays. 'Robby', the mechanical servant, was another popular '50s robot; he was such a success in his first film that a second film about him was made.

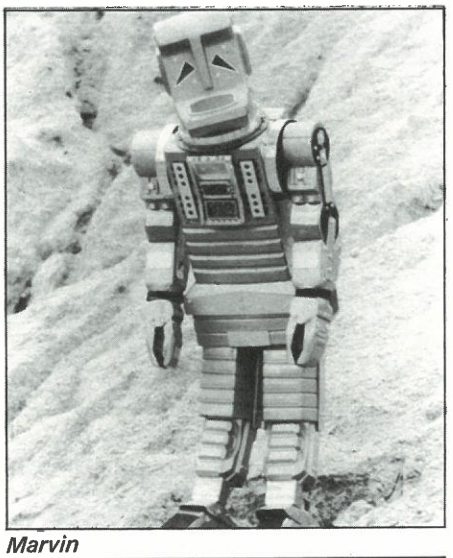
Nowadays, robots with human-like behaviour still fascinate people. Robots are a familiar sight on our television and cinema screens. There's K-9, the famous robot dog in the BBC TV series, *Dr Who.* In *Star Wars* and *The Empire Strikes Back* we meet R2D2 and C3PO, the comic figures of the films. Marvin, a very 'human' robot, appears in the recent TV series, *The Hitch-Hiker's Guide to the Galaxy.* He is millions of years old, very intelligent, but also very unhappy. "I'm so depressed," he tells everyone; or "I'm so bored!" "Life: who needs it?" is one of his famous remarks!

But what about real robots? The robots used in industry don't look like people, but they can do all sorts of jobs that only people did before. For instance, at a Fiat factory in Italy, robots do many of the car-building jobs. In Britain, robots are used in industrial jobs such as paint-spraying.

Every year, there is progress in robot technology. Will we ever create a Marvin, a K-9 or an R2D2?

Charlotte Greig

(Adapted from The Sunday Times Magazine)



Marvin

Comprehension

Who or what are the following?

1. *R.U.R.*
2. Karel Capek
3. *Metropolis*
4. Isaac Asimov
5. 'The Three Laws of Robotics'
6. Robby
7. *Dr Who*
8. *The Empire Strikes Back*
9. Marvin
10. K-9

Questions

Ask for information by changing the questions below, as in the example. Then answer the questions.

e.g. How can I get to the station?
Can you tell me how to get to the station?

1. Who was the first robot in films?
2. When was the film *Metropolis* made?
3. Who is Isaac Asimov?
4. Which TV series has a robot dog in it?
5. Are robots used in industry?

Reported Speech

Change the sentences to reported speech as in the example:

e.g. "I'm so bored!" said Marvin.
Marvin said that he was bored.

1. "Do you like reading?" he asked.
2. "I want to go on holiday," she said.
3. "We don't know what will happen," they replied.
4. "How are you?" my father asked me.
5. "Go away!" he shouted at me.

Prepositions

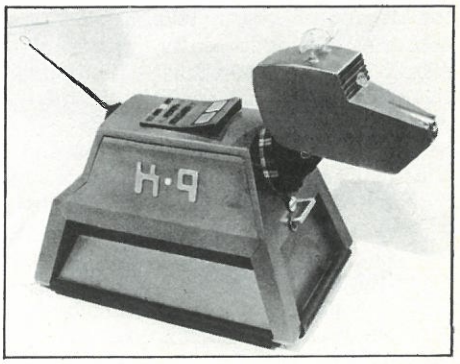
Fill in the gaps in each sentence

1. Robots are used . . . factories . . . spray paint . . . cars.
2. 'Robby' was the star . . . the film *The Invisible Boy,* made . . . 1957.
3. Robby was a mechanical servant: he worked . . . . . a scientist . . . the film, *Morbius.*
4. *The Hitch-Hiker's Guide to the Galaxy* started . . . a radio series and was then made . . . a TV series.
5. The second part . . . *The Hitch-Hiker's Guide to the Galaxy* is called *The Restaurant . . . the End . . . the Universe.*
6. Real-life robots look like strange machines . . . wires of different colours . . . them.

Your ideas

Design a robot for a particular job or purpose. Draw it, showing what the different parts of the robot are for.

(Answers on p33)



K-9

BBC

Language Exercises
Graded English 3

Whose Art is it?

In 1972 a young Ghanian film-maker, Kwate Nee Owoo, took a camera into the African collections of the British Museum. His film *You Hide Me* eloquently expressed the emotions that this art, much of it stored away in boxes, aroused in an educated, radical African aware of the colonial past. Owoo objected particularly to the way Europeans, having collected works of art "to establish for the white man which are the higher civilisations and which are the primitive ones", should now keep these objects in their possession. "We the people of Africa," he concluded, "demand that our works of art which embody our culture, our history and our civilisation, should immediately be returned to us".

The current campaign by Third World countries for the return of works of art is one which UNESCO, the cultural arm of the UN, has taken very much to heart. Around 1974 it began to voice the sense of general loss felt by ex-colonial countries, particularly in Africa. In 1978 M.M'Bow, UNESCO's Director-General, appealed publicly for works of art to be returned, for a fairer distribution of the world's cultural riches and for an end to the illegal **traffic** in art.

The strident tone adopted met with little sympathy from the West. According to Dr David Wilson, Director of the British Museum, simply demanding things back is "not a happy way of going about things", and it could lead to ridiculous ends; after all, do the Swedes actually return to the Czechoslovaks the material that was stolen by Gustavus Adolphus from the treasury in Prague in the 17th century?

M.M'Bow is now careful to stress that the intention is only to give certain countries "the opportunity to recover property which is particularly representative of their national identity". At the moment the British are involved in negotiations with Sri Lanka, Ghana, and Nigeria. Dr de Silva, the Sri Lankan Director of Museums, has compiled a list of Sri Lankan works of art and documents in foreign collections, and has submitted a request for the return of all works of art now in British museums. He argues that all these objects were, in moral terms, stolen from Sri Lanka. Historically he has a point, but it is often impossible to discover precisely how objects were acquired, especially since the 'terms of trade' throughout the colonial period were extremely unfavourable to the subject peoples.

An Asante figure

The most famous example of cultural riches brought to Britain from abroad are the marble statues and friezes which Lord Elgin removed from the Parthenon in Athens. To his **detractors**, Lord Elgin is the supreme vandal, while to his defenders he is the man who saved these masterpieces from destruction.

A recent exhibition at the Museum of Mankind, in London, was devoted to the Asante kingdom which flourished from the 17th to the 19th century and is now a part of Ghana. The Asante were particularly skilled craftsmen in gold and, after a British expedition in 1874, most of this art ended up in the British Museum. It was probably the fear of **setting a precedent** that caused the BM to turn down the Asante's request for the return of this art. If all Third World countries were to make similar requests, the BM would lose a great part of its collection.

What then is the case for the BM keeping this art?

Dr Wilson argues that it is a universal museum that seeks to bring together all forms of human knowledge. He does not see it as serving only the British public, since half the people who visit it are tourists. "It is a major part of world culture. If you start to destroy the British Museum by taking things away from it, it's as bad as if you blow up the Parthenon."

Some people argue that the whole question of returning objects is irrelevant since a lot of primitive art, due to its high international value, is still coming out of countries illegally. And if objects were returned, would they be safe from theft, decay, and political interference anyway? The conservation of fragile objects of art is a very skilled job requiring highly trained staff and sophisticated facilities. In many Third World countries both are lacking. At least the material in the BM is well looked after. Perhaps when the circumstances are right and there are scholars and facilities to receive them, objects can be returned – and it is certain that they will be well documented and in good order.

Graham Workman

(Adapted from *The Listener,* and from a BBC TV programme, *Whose Art is it, anyway?*)

traffic – (here) trade, business; **detractors** – critics; **setting a precedent** – creating an example which will be followed by others; **Sotheby's** – one of the auction houses in London.

EXERCISES

Vocabulary

Find the words that mean the following:

a) to represent, contain
b) severe and rough-sounding
c) under external control
d) grow well and prosper
e) to refuse, not accept
f) social worth or value
g) highly complex

Conditionals

Rewrite the following sentences and begin with i) If . . . , and ii) Had . . .

a) Lord Elgin brought the Greek statues to England and as a result they were saved from destruction.
b) The Asante exhibition was only possible because the Asante gave their help and cooperation.
c) I didn't know there was an Asante exhibition so I didn't go to it.

BRITISH MUSEUM

Answers

LISTEN AND WRITE

Comprehension

1. False. She says it's revolting. 2. False. She disagrees by saying *I wouldn't go as far as that.* 3. True.

Nouns

a) 1. actress 2. heroine 3. aunt 4. niece 5. spinster 6. landlady 7. hostess 8. bride 9. widow 10. lady
b) 1. bunch 2. board 3. gang 4. pack 5. team 6. suite 7. crowd 8. panel
c) 1. width 2. strength 3. height 4. depth 5. length

HOW WELL DO YOU KNOW AFRICA?

1 B. 2 A. 3 F. 4 C. 5 E. 6 D.

SAY IT AGAIN

Predicting the future

A) 1. I'm going to fall. 2. You're going to travel. 3. You're going to burn your hand. 4. It's going to rain.
B) Do you think . . . 2) . . . she's going to travel? 3) . . . he's going to burn his hand? 4) . . . it's going to rain?
C) In the Midlands, Wales and South West there are going to be sunny periods, with a possibility of showers in the evening. In the South East it's going to be warm and sunny.

Reporting the past

It is *thought* (1), however, that *he is hiding in North* (2) London, where it *is believed he is living* with (3) friends. From information received, it *is understood he is trying to leave the country* (4) and it *is known he is planning a new* (5) robbery.

FUN AND GAMES

Crossword.

Across	Down
1 Positive	1 Professional
6 Over	2 Sleeping
7 Little	3 Ill
10 Expensive	4 Eat
12 Me	5 Sweet
13 Single	8 Them
16 Width	9 Uncle
18 Never	11 In
19 Likes	14 Finish
21 Shout	15 She's
	17 Best

Anagrams

1. Three.
2. Once.
3. Ours.
4. Sword.
5. Lived.

'Her Golden Dreams' is an anagram of 'Read Modern English.'

Word square

Calf.	Cow.
Bull.	Doe.
Cat.	Bat.
Horse.	Monkey.
Foal.	Mouse.
Pup.	Panda.
Goat.	Lamb.
Zebra.	Pig.
Rabbit.	Kangaroo.
Rat.	Dog.

How many words can you find?

Stern	Certain	Contrast
Not	Tennis	Star
Cot	Rate	Tenor
Ton	Tar	Contest
Rotten	Cast	Care
Cat	Taste	Tacit
Static	Tea	Rat
Ten	None	Cotton
Noon	Can	Case
Nose	Noon	Ration
No	Soon	Cane
Notion	Cost	Noone
Cannot	Is	Content
Nat	Tear	Cent
Canter	Coat	Coarse
Car	Ran	Coast
Tear	Tact	Tan

GRADED ENGLISH 2

Comprehension

1. *R.U.R.* is a play about robots, which appeared in 1921.
2. Karel Capek is the Czechoslovakian author of the play *R.U.R.*
3. *Metropolis* is a film made in 1926, which told the story of a workers' revolution in a future world. The revolution was led by a woman robot.
4. Isaac Asimov is a well-known science fiction and science writer.
5. 'The Three Laws of Robotics', written by Isaac Asimov, are: 1) A robot must not hurt a human being. 2) A robot must do what human beings order it to do. 3) A robot must try to protect its own life.
6. 'Robby' was a mechanical servant in two films made in the 1950s. He was a very popular figure.
7. *Dr Who* is a British TV series featuring a robot dog called K-9.
8. *The Empire Strikes Back* is a film made as a second part (sequel) to the film *Star Wars.*
9. Marvin is an intelligent, unhappy robot millions of years old, who appears in *The Hitch-Hiker's Guide to the Galaxy.*
10. K-9 is a robot dog who appears in the TV series, *Dr Who.*

Questions

1. Can you tell me who the first robot in films was? — It was the woman robot in *Metropolis.*
2. Can you tell me when the film *Metropolis* was made? — It was made in 1926.
3. Can you tell me who Isaac Asimov is? — He is a well-known science fiction and science writer.
4. Can you tell me which TV series has a robot dog in it? — *Dr Who,* the British series, has a dog called K-9 in it.
5. Can you tell me if/whether robots are used in industry? — Yes, they are.

Reported Speech

1. He asked if/whether I liked reading.
2. She said that she wanted to go on holiday.
3. They replied that they didn't know what would happen.
4. He shouted at me to go away.

Prepositions

1. Robots are used in factories to spray paint on cars.
2. 'Robby' was the star of the film *The Invisible Boy* made in 1957.
3. 'Robby' was a mechanical servant; he worked for a scientist in the film *Morbius.*
4. *The Hitch-Hiker's Guide to the Galaxy* started as a radio series and was then made into a TV series.
5. The second part of *The Hitch-Hiker's Guide to the Galaxy* is called *The Restaurant at the end of the Universe.*
6. Real-life robots look like strange machines with wires of different colours in/on them.

GRADED ENGLISH THREE

Vocabulary

a) embody
b) strident
c) subject
d) flourish
e) turn down
f) status
g) sophisticated

Conditionals

a) If Lord Elgin had not brought the Greek statues back to England, they would have been destroyed / wouldn't have been saved from destruction.
Had Lord Elgin not brought . . . . etc.
b) If the Asante had not given their help and cooperation, the Asante exhibition would not have been possible.
Had the Asante not given their help . . . etc.
c) If I had known there was an Asante exhibition I would have gone to it.
Had I known . . . etc.

Answers

MAKE-UP FOR MEN

Exercise one

A. Eyeshadow.
B. Mascara.
C. Blusher.
D. Transparent Foundation.

Exercise two

Stage 1 – Put on transparent foundation.
Stage 2 – Put on blusher.
Stage 3 – Put eyeshadow on eyelids.
Stage 4 – Put mascara on eyelashes.

ACTIVITY GUIDE

READING BY THE RULES

Telegrams

1. Dad's ill. He's in hospital. Can you come home? Mark and Ann are at Uncle John's. What shall I do? Would you telephone me please?
2. Congratulations on your new job! When does it start? How much money are you going to get? Your parents are very happy. When do you go to Africa? Write soon.
3. I'm arriving in Paris on Thursday. There are some problems with the contract. Our customer says the goods are too expensive. Could we supply cheaper televisions? I've written a letter to you. Please contact me.

THE SLAVE TRADE

True or false?

a) False
b) False
c) True
d) False
e) False
f) True

VERY EFFECTIVE

Vocabulary

1. A sheep or lamb.
2. A dog.
3. A cockerel.
4. A donkey.
5. A cow.
6. A hen (or chicken).
7. A pig.
8. A duck.
9. A horse.
10. A snake.

RIDICULOUS INVENTIONS

Using the text

a) There are seven passives in the section describing how the machine works.
b) Firstly, at the same time, next, then, finally.
c) 1. The TV is switched on by pressing this button.
2. The car is started by switching on the ignition.
3. The light is turned off by pulling this string.

Phrasal Verbs

1. took out
2. wanted nothing more to do with
3. grown out of it
4. look upon
5. came up with
6. came across
7. think up
8. started off
9. carried out

MONKEY BUSINESS

Vocabulary

archaeologist – someone who studies ancient times, by examining old houses, pots, etc.
ancestral – belonging to, or coming from, one's ancestors (one's grandparents, their parents and grandparents, etc.)
massive – very large, enormous
craftsmanship – ability to make things in a very skilled way
whereabouts – the place where a person or thing is
emergence – arrival; appearance
foundations – the base on which something is built.

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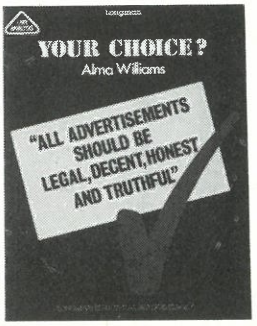

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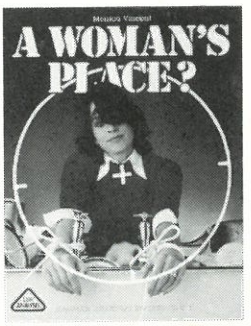

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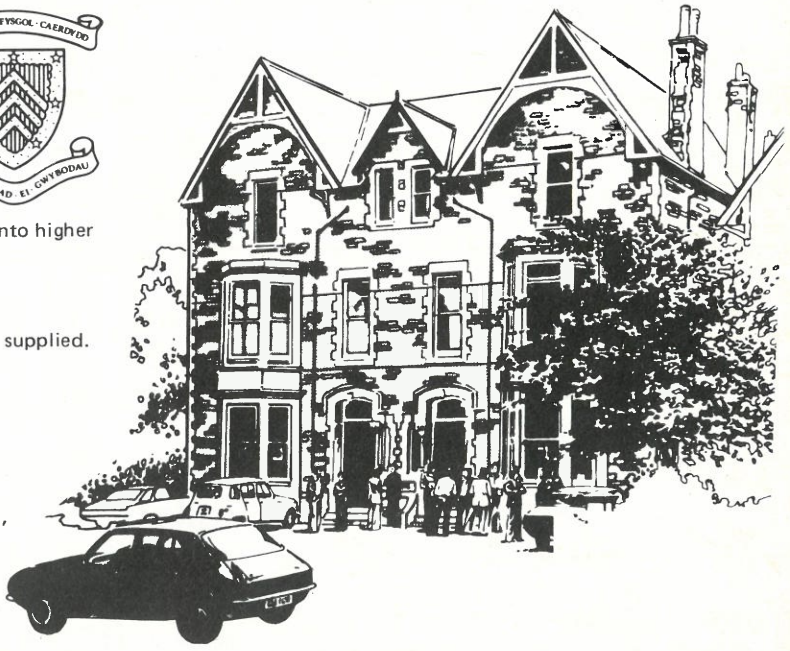

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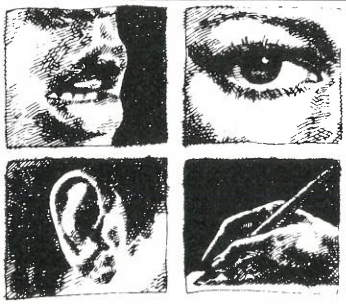

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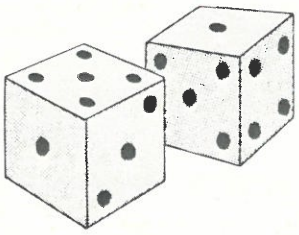

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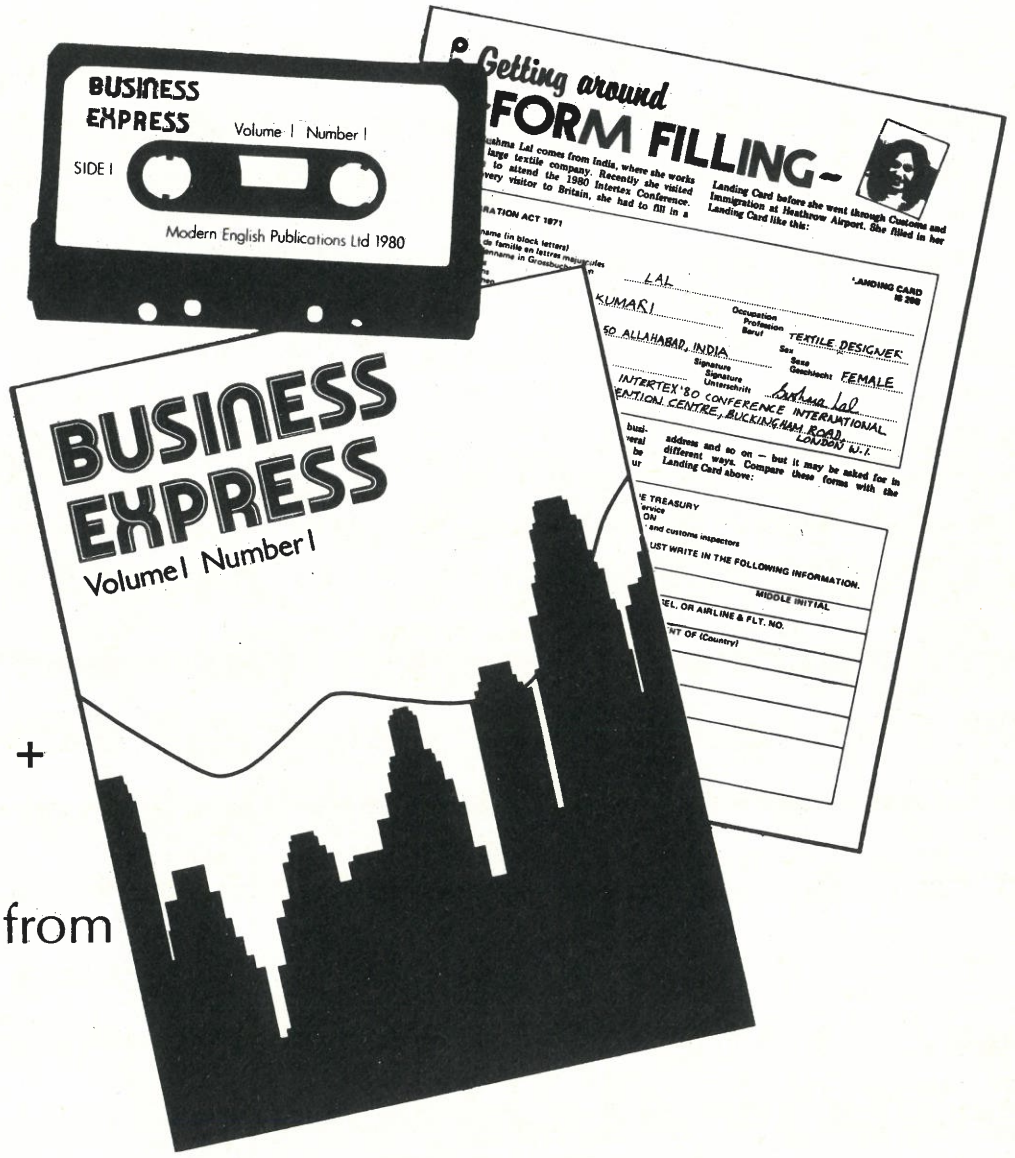

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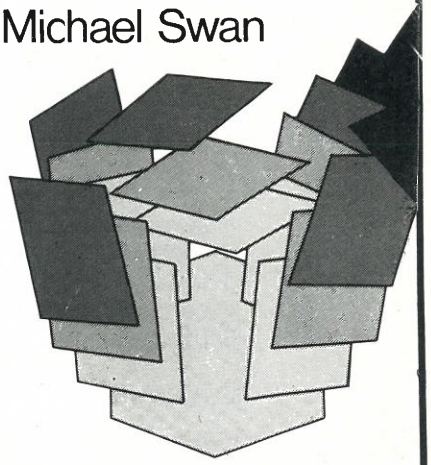

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